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The
Frank Crowninshield
Collection of

BOOKS ILLUSTRATED BY MODERN FRENCH PAINTERS

BONNARD, ROUAULT, SEGONZAC, TOULOUSE-LAUTREC
PICASSO, DUFY, REDON, PASCIN, MARIE LAURENCIN
GAUGUIN, AND OTHER DISTINGUISHED MASTERS

Also His Entire Collection of

OTHER ILLUSTRATED ART BOOKS

Public Auction Sale
October 19 and October 20

PARKE-BERNET GALLERIES · INC
30 East 57 Street · New York
1943

SALE NUMBER 488

FREE PUBLIC EXHIBITION

From Thursday, October 14, to Time of Sale
Weekdays 9 to 5:30 ✓ Closed Sunday

PUBLIC AUCTION SALE

Tuesday Afternoon and Evening, October 19 at 2 and 8:15
and Wednesday Afternoon, October 20 at 2

EXHIBITION AND SALE AT THE

PARKE-BERNET GALLERIES · INC

30 EAST 57 STREET · NEW YORK
PLaza 3-7573

✓ ✓ ✓

Sales Conducted by

HIRAM H. PARKE ✓ OTTO BERNET
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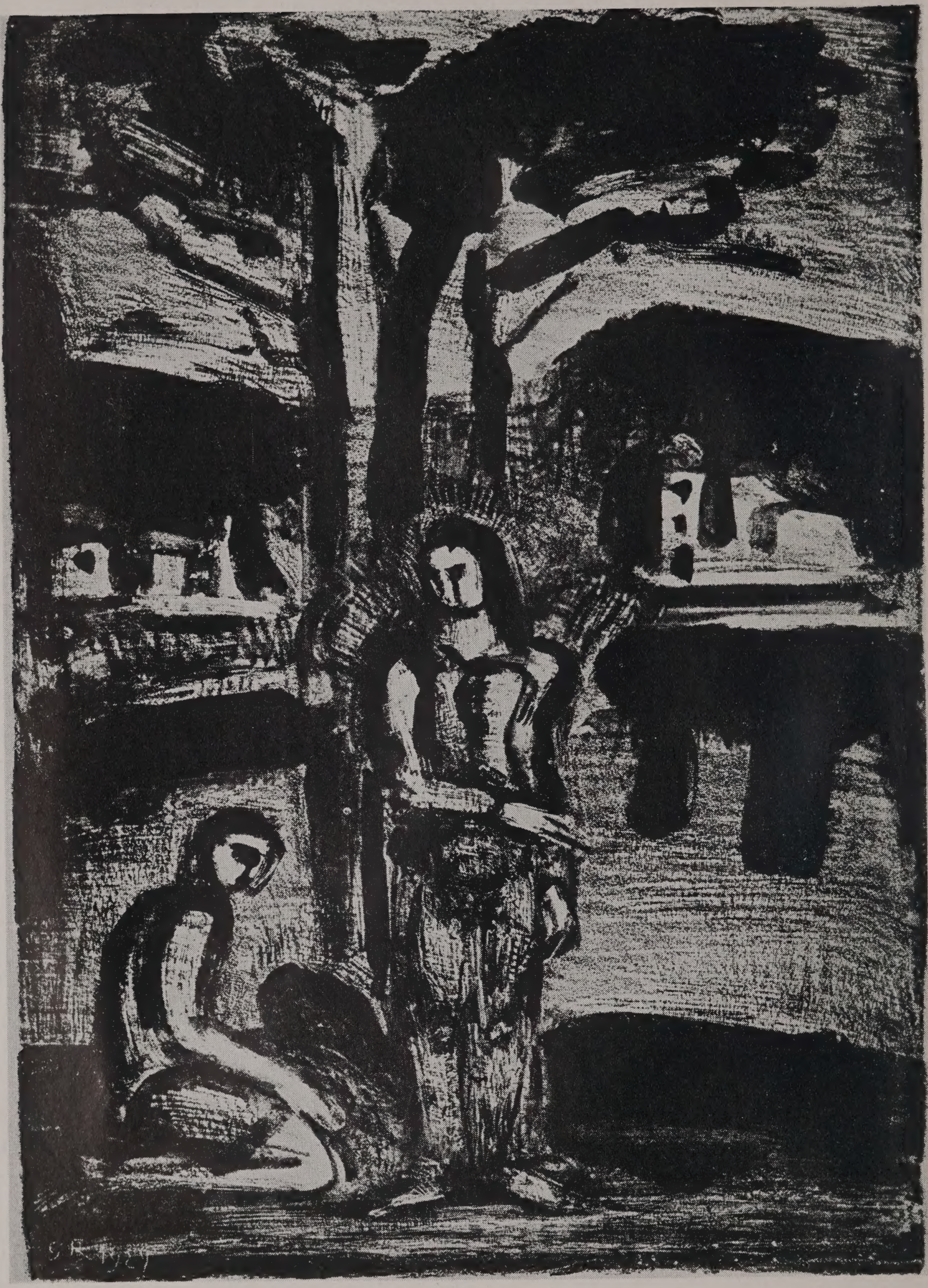
1943



NUMBER 679: Rouault's *Paysages Légendaires*

One of the Seven Important Rouaults in This Collection

The
Frank Crowninshield Collection
of
Modern French Illustrated Books

CONTAINING

Two Hundred Books Illustrated with Original Etchings
Lithographs, and Color Engravings by Distinguished
Modern French Painters

ALSO

Three Hundred Illustrated Books on the Past Masters of Painting

ITALIAN, FRENCH, GERMAN, SPANISH, DUTCH, AND ENGLISH

AS WELL AS

Two Hundred Illustrated Books on the Great Movements in Art

PRIMITIVE, EGYPTIAN, GREEK, AFRICAN, GOTHIC,
RENAISSANCE, 18TH CENTURY, AND MODERN

Public Auction Sale
October 19 at 2 and 8:15 p. m.
October 20 at 2 p. m.

PARKE-BERNET GALLERIES · INC
1943

CONDITION OF THESE BOOKS

The condition of the books in this catalogue is so uniformly fine that special attention should be called to it. The majority of the books are finely bound with the original wrappers bound in, while a great number of the rarer books are in their original wrappers, uncut and protected by artistic board slip cases.

MODERN FRENCH PAINTINGS

The Frank Crowninshield collection of Modern French Art, comprising paintings, sculptures, drawings and lithographs, will be dispersed, at public auction sale, at the Parke-Bernet Galleries, Inc., Wednesday and Thursday evenings, October 20 and 21, and is described in a separate catalogue.

PRINTED IN THE U. S. A.

PR 27 1944 Gift of Parke-Bernet Gall.

THE CROWNINSHIELD COLLECTION OF ILLUSTRATED ART BOOKS

WITH the markets of Europe so long closed to collectors, and the production of handsomely illustrated books at a complete standstill in France, American connoisseurs and collectors have, of necessity, been forced to look for such treasures in America.

The collection here presented was gathered during many years of painstaking search, during which Mr Crowninshield, armed with a trained taste and a sound knowledge of illustrating and bookmaking, acquired what he thought best in the bookshops of Paris, London and New York.

The faultless taste of the French painters and bookmakers is revealed in this collection, particularly as one looks over its first category of books, the group of two hundred and fifty works illustrated with original etchings, lithographs, and color engravings by such distinguished French painters as Rouault, Bonnard, Segonzac, Picasso, Raoul Dufy, Redon, Gauguin, Toulouse-Lautrec, Derain, Chagall, Maillol, Pascin, Fantin-Latour, Braque, Forain, Marie Laurencin and other well-known masters.

In the second category there are two hundred and fifty completely illustrated and handsomely bound works dealing with the great past masters of painting—Italian, French, German, Spanish, and Dutch—the list of them including such artists as Giotto, Leonardo da Vinci, Cranach, Pisanello, Parmigianino, Raphael, Rubens, Paolo Uccello, Botticelli, Piero della Francesca, Paul Veronese, Titian, El Greco, Quentin de la Tour, David, Houdon, Ingres, Chardin, Corot, Manet, Renoir, Van Gogh, Cezanne, and a hundred other painters of like renown.

In the third category there are two hundred and fifty illustrated books on *art in general*, including works that deal with the various important movements, schools and cycles in art—Primitive, Egyptian, Greek, Byzantine, Gothic, African and European.

Most of these books are in their original pristine state. However, those in all three categories are either handsomely bound, or, in order to preserve their original covers and their value to collectors, placed in highly decorative board or quarter morocco slip cases. The marbled and decorative designs of the cases have been chosen to carry out the quality of the works they protect.

The great majority of the books in the first category were printed in extremely limited editions, often of one hundred copies or less. Many of them were printed on Imperial Japanese vellum, with extra suites of the lithographs or etchings.

Art books comparable to those in this collection have not been seen in America since the beginning of the present conflict. Indeed those which fall into the first category are now virtually unprocurable. We believe that such books will rarely, if ever, make their appearance again at public sale, many, perhaps the majority, being offered in this country for the first time.

Many of these volumes are in themselves works of art, since, into their making, has gone carefully selected handmade paper, various elaborate techniques of color engraving, printing on hand presses, delicate process of lithography, the art of combining etching with text, and, finally, the difficult selection of painters sufficiently gifted to illustrate the works of such sensitive writers as Baudelaire, Verlaine, Balzac, Edmond de Goncourt, Heine, André Gide, Guillaume Apollinaire, and such poets of antiquity as Ovid, Longus and Virgil.

The name of Ambroise Vollard will be noted among the *editeurs* in this catalogue. His death ended the all too short era—less than a quarter of a century's span—which produced the highest standards attained in France in the art of bookmaking. Eleven of Vollard's major productions are included in this sale.

A great many of the Crowninshield books are exceedingly rare. Some of the Picasso works, for example, were issued in very limited editions, one in one hundred copies, and another in sixty-six copies. It is highly conjectural whether or not another copy of Modigliani's *Nymphes* exists in this country. Toulouse-Lautrec's album on Yvette Guilbert, published fifty years ago, was one of only one hundred copies. There are—including the *Petite Banlieue*—seven extraordinary works illustrated by Georges Rouault, three of them being the final and major achievements of the renowned Vollard.

Other truly rare works are the Segonzac *Tableau de la Boxe* on Japanese vellum, and those two unique Vollard publications *Paralèllement* and *Daphnis et Cloé*, each of them illustrated with exquisite lithographs by Pierre Bonnard and limited to editions of 200 and 250 copies, the first issued forty-three years ago, the other forty-one years ago. It is deemed an event when even one of these books makes its appearance at public sale. When two appear, and in a pristine state, it can be called a miracle!

The group of Picasso books is practically complete, as are the Rouaults, Derains, Cocteaus, Chagalls, Pascins, Dufy's, Laurencins and Masereels. The Picasso group contains the now virtually unprocurable *Saint Matorel*, the first book which the master ever illustrated—and the first appearance of cubist art between the covers of any book—also his second book—*Le Siège de Jerusalem*—as well as the monumental *Metamorphoses*, the beautiful *Chef d'Oeuvre Inconnu*, and the curious and very rare *Afat.*

It might be explained that Mr Crowninshield's important collection of modern French paintings and sculptures will, though separately, be sold at auction, by the Parke-Bernet Galleries, on the evenings of October 20 and 21. The two units—pictures and books—can almost be regarded as a single manifestation since no collector of paintings by such artists as Bonnard, Picasso, Rouault, Segonzac, Derain, Chagall and Pascin, can derive an adequate impression of their merits as artists without some knowledge of the books which they produced with such pains and distinction.

MARION CAMING of the
Parke-Bernet Galleries

CONDITIONS OF SALE

The property listed in this catalogue will be offered and sold subject to the following terms and conditions:

1. The word "Galleries," wherever used in these Conditions of Sale, means the Parke-Bernet Galleries, Inc.

2. The Galleries has exercised reasonable care to catalogue and describe correctly the property to be sold, but it does not warrant the correctness of description, genuineness, authenticity or condition of said property.

3. All bids are to be PER LOT as numbered in the catalogue, unless otherwise announced by the auctioneer at the time of sale.

4. The highest bidder accepted by the auctioneer shall be the buyer. In the event of any dispute between bidders the auctioneer may, in his discretion, determine who is the successful bidder, and his decision shall be final; or the auctioneer may reoffer and resell the article in dispute.

5. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance over the previous bid, may be rejected by the auctioneer, in his discretion, if in his judgment such bid would be likely to affect the sale injuriously.

6. The name and address of the buyer of each article, or lot, shall be given to the Galleries immediately following the sale thereof, and payment of the whole purchase price, or such part thereof as the Galleries may require, shall be immediately made by the purchaser thereof. If the foregoing condition, or any other applicable condition herein, is not complied with, the sale may, at the option of the Galleries, be canceled, and the article, or lot, reoffered for sale.

7. Unless the sale is advertised and announced as an unrestricted sale, or a sale without reserve, consignors reserve the right to bid.

8. Except as herein otherwise provided, title will pass to the highest bidder upon the fall of the auctioneer's hammer, and thereafter the property is at the purchaser's sole risk and responsibility.

9. Articles sold and not paid for in full and not taken by noon of the day following the sale may be turned over by the Galleries to a carrier to be delivered to a storehouse for the account and risk of the purchaser, and at his cost. If the purchase price has not been so paid in full, the Galleries may either cancel the sale, and any partial payment already made shall thereupon be forfeited as liquidated damages, or it may resell the same, without notice to the buyer and for his account and risk, and hold him responsible for any deficiency.

10. If for any cause whatsoever any article sold cannot be delivered, or cannot be delivered in as good condition as the same may have been at the time of sale, the sale will be canceled, and any amount that may have been paid on account of the sale will be returned to the purchaser.

11. Unless purchased for resale, the buyer will be required to pay the Federal Excise Tax equivalent to 10 per centum of the price for which sold on jewelry, clocks, silver, gold, furs, etc. However, articles of these categories sold for certain classes of consignors are exempt from this tax. Items in this catalogue subject to the Federal Excise Tax are designated by an asterisk (*).

12. Unless exempt from the payment thereof, the buyer will also be required to pay the New York City sales tax of 1 per centum of the price for which all articles are sold.

13. The Galleries, subject to these Conditions of Sale and to such terms and conditions as it may prescribe, but without charge for its services, will undertake to make bids for responsible parties approved by it. Requests for such bidding must be given with such clearness as to leave no room for misunderstanding as to the amount to be bid and must state the catalogue number of the item and the name or title of the article to be bid on. If bids are to be made on several articles listed as one item in the catalogue, the request should state the amount to be bid on each article, unless the item contains the notation "Lot," in which case the request should state the amount to be bid "For the Lot." The Galleries reserves the right to decline to undertake to make such bids.

14. The Galleries will facilitate the employment of carriers and packers by purchasers but will not be responsible for the acts of such carriers or packers in any respect whatsoever.

15. These Conditions of Sale cannot be altered except in writing by the Galleries or by public announcement by the auctioneer at the time of sale.

Sales Conducted by

HIRAM H. PARKE · OTTO BERNET

HARRY E. RUSSELL, JR · LOUIS J. MARION

PARKE-BERNET GALLERIES · INC

30 EAST 57 STREET · NEW YORK

Telephone PLAZA 3-7573 *Cable* PARKGAL

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OTTO BERNET · ARTHUR SWANN · LESLIE A. HYAM · *Vice-Presidents*

EDWARD W. KEYES · *Secretary and Treasurer*

FIRST SESSION

Tuesday, October 19, 1943, at 2 p. m.

CATALOGUE NUMBERS 1 TO 297 INCLUSIVE

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1. AFRICAN ART. LEO FROBENIUS. Kulturgeschichte Afrikas. *Numerous plates, maps, and text illustrations.* 8vo, original cloth. [Vienna, 1933]

A work by a profound scholar.

2. AFRICAN ART. P. C. LEPAGE. La Décoration Primitive Afrique. 42 *plates, showing many African ornaments, some in color.* 4to, three-quarter brown levant morocco, gilt top. Paris, n.d.

A FINE COPY OF THIS IMPORTANT PUBLICATION. With a foreword and descriptive catalogue. The plates depict textiles, pottery, combs, etc.

3. AFRICAN ART. A. PORTIER AND F. PONCETTON. Les Arts Sauvages Afrique. 79 *full-page plates, a few in color.* Folio, sheets, as issued. In a board slip case. Paris, n.d.

A HANDSOME WORK.

4. AFRICAN ART. CHARLES RATTON. Masques Africains. 24 *reproductions of African masks.* 8vo, original cloth-backed boards, loose, as issued. In a board slip case. Paris, n.d.

5. AFRICAN ART. Arts of West Africa (Edited by Michael E. Sadler), London, 1935 ∵ Afrika. Sakralkulte Vorgeschich der Hieroglyphen (Furhrmann), Hagen, 1922 ∵ Centres de Style de la Sculpture Nègre Africaine (Kjersmeier), vols. 1 and 3, 2 vols., Paris, 1935-7. *All illustrated with full-page reproductions.* Together 4 vols., small 4to and royal 8vo, original boards, and cloth-backed boards.

6. AFRICAN COSTUME, etc. HUGO A. BERNATZIK. The Dark Continent, Africa. 256 *plates.* 4to, original cloth. With a stiff board protecting wrapper. New York [1928]

7. AFRICAN ROCK PAINTINGS. HUGO OBERMAIER AND HERBERT KUHN. Bushman Art. Rock Paintings of South-West Africa. 39 *plates and* 10 *text illustrations, mostly in color and mounted.* Folio, original cloth. In a board slip case. London, 1930

8. AFRICAN TEXTILES. Tissus Nègres. Introduction par Henri Clouzot. 37 *full-page reproductions, a few in color.* 4to, loose in cloth-backed board portfolio, as issued. In a board slip case. Paris [1925]

AN EXCELLENT WORK ON THE SUBJECT.

10. AMERICAN ARTISTS. A. E. GALLATIN. American Water-Colourists. 30 *reproductions, partly in color, of the works of Whistler, Sargent, and others.* Royal 8vo, three-quarter blue morocco, gilt top. New York, 1922

ONE OF 950 COPIES, designed by Bruce Rogers.

11. AMERICAN INDIAN ART. ADOLPHE BASLER AND ERNEST BRUMMER. L'Art Précolombien. 198 *full-page reproductions, including* 8 *in color.* Small 4to, half brown morocco, gilt top. Paris [1928]

A finely illustrated work depicting sculptures and carvings of the Aztecs, Incas, Mayans, and others.

12. AMERICAN LITHOGRAPHS. GEORGE BELLOWS. His Lithographs. *Portrait, and* 195 *reproductions.* 4to, half red morocco. New York, 1927

FIRST EDITION. With an Essay by Thomas Beer, and an Introductory Note by Eugene Speicher.

13. AMERICAN PAINTERS. JAMES T. FLEXNER. America's Old Masters. First Artists of the New World. 33 *full-page reproductions, after West, Copley, Peale and Stuart.* 8vo, original cloth. New York, 1939

An interesting and comprehensive work on the first four artists to give American art its stature in the world.

14. AMERICAN PRIMITIVE PAINTING. JEAN LIPPMAN. American Primitive Painting. 8 *reproductions in color, and* 94 *plates.* 4to, original cloth. London, 1942

A book presenting the history of American Primitive Painting, chiefly between the years 1790 and 1875.

15. ANCIENT ART. DR. HENRY SCHLIEMANN. Mycenae; A Narrative of Researches and Discoveries at Mycenae and Tiryns. The Preface by the Right Hon. W. E. Gladstone. *Numerous illustrations, maps and plans.* Thick royal 8vo, three-quarter green morocco, gilt top. New York, 1878

16. ANCIENT ART. DR. FRANZ VON REBER. History of Ancient Art. Revised by the Author. Translated and augmented by Joseph Thacher Clarke. 310 *illustrations.* 8vo, three-quarter red morocco, gilt top. New York [1882]

Contains a glossary of technical terms. With the autograph signature of Frederic Crowninshield.

17. ANET, CLAUDE. Notes sur l'Amour. *With Pierre Bonnard's 8 full-page drawings, engraved on wood by Yvonne Mailliez.* 4to, original pictorial wrappers, uncut and unopened. In a decorative board slip case. Paris [1922]

Satirical, cynical epigrams, and a discussion on men, women, and love. Printed by Louis Kaldor on *papier alpha bouffant.* Measures 8¾ by 11 inches.

18. [ANGELO, FRA. GIOVANNI.] ROBERTO PAPINI. Fra Giovanni Angelico. 60 *full-page plates.* 4to, three-quarter purple levant morocco, gilt top. Bologna, 1925

A FINE WORK. ONE OF 425 COPIES.

19. [ANGELO, FRA. GIOVANNI.] WILHELM HAUSENSTIEN. Fra Angelico. Translated by Agnes Blake. 65 *full-page reproductions.* Royal 8vo, three-quarter citron morocco, gilt top, uncut. New York, n.d.

20. ANTIQUE ART. GERHART RODENWALDT. Die Kunst der Antike (Hellas und Rom). *Hundreds of reproductions, many plates in color.* Thick royal 8vo, brown levant morocco-backed boards. Berlin [1927]

A BEAUTIFUL AND IMPORTANT WORK, with reproductions of Greek and Roman art from the earliest times to the beginning of the Byzantine school.

WITH RAOUL DUFY'S LITHOGRAPHS

21. APOLLINAIRE, GUILLAUME. Le Poète Assassiné. *With 36 fine lithographs by Raoul Dufy.* 4to, original paper covers. In the original decorative board portfolio, with ties. In a marbled board slip case. Paris: Au Sans Pareil, 1926

ONE OF 380 COPIES *sur vélin Montgolfier d'Annonay* of an edition of 470 copies. Measures 9 by 11¼ inches. The work was printed by Coulouma at Argenteuil while the lithographs were printed by Duchatel at Paris. Printed for the eighth anniversary of the death of the poet Guillaume Apollinaire.

22. ARCHAEOLOGY. HODDER M. WESTROPP. Handbook of Archaeology. Egyptian, Etruscan, Roman. *Numerous illustrations.* 8vo, three-quarter brown levant morocco, gilt top, uncut. London, 1867

With the autograph signature of Frederic Crowninshield on the title-page.

23. AREZZO. GIANNINA FRANCIOSI. Arezzo. 199 *illustrations.* Royal 8vo, half brown levant morocco. Bergamo, 1909

24. ARISTOPHANES. Lysistrata. Traduction nouvelle avec une introduction et des notes par Ch. Zevort. 100 *charming illustrations of Greek vases by Notor.* 12mo, half red morocco, gilt top, uncut. Paris, 1898

25. ART MASTERPIECES. Thomas Craven, editor. A Treasury of Art Masterpieces, from the Renaissance to the Present Day. 144 *full-page colored reproductions.* 4to, original cloth. In a board slip case. New York, 1929

Presentation copy from the editor to Frank Crowninshield, with an autograph inscription on the front end-leaf.

26. ARTISTS, etc. John Singer Sargent (Birnbaum), N. Y., 1941 ⁘ Modern Painters and Sculptors as Illustrators (Wheeler, editor), N. Y. [1936] ⁘ Hieronymus Bosch (Huebner), Berlin, n.d. ⁘ and others similar. *All illustrated, a few plates in color.* Together 8 vols., 12mo to 4to, various bindings.

27. ASIATIC ART. Otto Fischer. Die Kunst Indiens, Chinas und Japans. *Hundreds of reproductions, a number mounted and in color.* Thick royal 8vo, brown levant morocco-backed boards. Berlin [1928]

One of the invaluable and comprehensive "*Propylaen Kunstgeschichte*" books.

28. ASIATIC ART. Christian Zervos. L'Art de la Mésopotamie de la fin du Quatrième Millénaire au XV^{e} Siècle avant notre Ere. *With over* 200 *full-page reproductions.* 4to, original boards. In a board slip case. Paris [1935]

29. ASIATIC ART. E. Grosse. L'Art de l'Orient. Le Lavis en Extreme Orient. Traduction de Charlotte Marchand. 161 *full-page reproductions of Chinese and Japanese drawings.* Small 4to, red morocco-backed boards. Paris, n. d.

30. ASIATIC MYTHOLOGY. [J. Hackin, and others.] Mythologie Asiatique Illustrée. *With over* 250 *illustrations, some plates in color.* 4to, half brown morocco, gilt top. Paris [1928]

An authoritative work on the mythology of Persia, Thibet, India, China, Japan, and Java.

31. BACHE COLLECTION. A Catalogue of Paintings in the Collection of Jules S. Bache. *Colored frontispiece, and a number of fine reproductions.* 4to, cloth, gilt top, uncut. New York, Privately Printed, 1929

With excellent reproductions of paintings in one of America's outstanding collections.

32. BACON, PEGGY. Funerealities. *Original etched frontispiece, signed by Peggy Bacon and numerous unusual illustrations by her.* 4to, black morocco-backed marbled boards, uncut. [New York:] Aldergate Press, 1925

One of 250 copies, signed by Peggy Bacon below the frontispiece and on the fly-leaf. Measures 9⅞ by 8¾ inches.

33. [BARRAUD, MAURICE.] PROSPER MERIMEE. Carmen and Letters from Spain. Newly Translated. *With* 10 *monochrome watercolors by Maurice Barraud.* Small 4to, red levant, morocco-backed pictorial boards, gilt top, uncut. In a morocco-edged board slip case. Paris: Harrison of Paris [1931]

ONE OF 50 COPIES on Imperial Japanese vellum of an edition of 665 copies. The illustrations are stencil-colored by Eugene Charpentier, six being in full page size. Measures 7 by 8¾ inches. Printed by Aimé Jourde in Paris.

34. BAUDELAIRE, CHARLES. Variétés Critiques. *Illustrated.* Two vols. in 1, 12mo, three-quarter brown morocco, gilt top. Paris [1924]

A series of essays by Baudelaire. Vol. I: La Peinture Romantique; Vol. II: Modernité & Supernaturalisme Esthétique Spiritualiste.

35. [BAUDRY, PAUL.] CHARLES EPHRUSSI. Paul Baudry, sa Vie et son Oeuvre. *Portrait, and numerous plates.* Royal 8vo, half blue morocco, gilt top. Paris, 1887

36. [BEARDSLEY, AUBREY.] SIR THOMAS MALORY. The Birth, Life and Acts of King Arthur of his Noble Knights of the Round Table. With an Introduction by Professor Rhys. *Illustrated by Aubrey Beardsley.* 2 vols., small 4to, original decorative cloth, gilt tops, uncut; binding somewhat soiled and end-leaves somewhat discolored. In two brown calf-backed, marbled board, slip cases. [London] 1893-4

FIRST EDITION WITH THESE ILLUSTRATIONS. Measures 9¾ by 7½ inches.

37. [BEARDSLEY, AUBREY.] ARTHUR SYMONS. Aubrey Beardsley. 3 *portraits and* 6 *reproductions.* Small 4to, three-quarter green polished calf, gilt top. London, 1898

FIRST EDITION. No. 3 of "The Unicorn Quartos."

38. [BEARDSLEY, AUBREY.] The Early Work of Aubrey Beardsley. With a Prefatory Note by H. C. Marillier. *Portrait and numerous illustrations.* Thick 4to, half green levant morocco, gilt top, uncut. London, 1899

39. [BEARDSLEY, AUBREY.] A Second Book of Fifty Drawings. *With photographic portrait of Beardsley, and numerous illustrations, several hitherto unpublished.* 4to, original red cloth; a few stains on covers, some light fox marks. In a marbled board slip case. London: Leonard Smithers, 1899

FIRST EDITION. Measures 11⅜ by 8¾ inches.

40. [BEARDSLEY, AUBREY.] HALDANE MACFALL. Aubrey Beardsley, the Clown, the Harlequin, the Pierrot of his Age. 54 *full-page reproductions.* 4to, original cloth, gilt top. In a board slip case. New York, 1927

ONE OF 300 COPIES, signed by the author.

41. BEATON, CECIL. The Book of Beauty. *Colored frontispiece, and other illustrations.* 4to, original cloth-backed boards. London, 1930

PRESENTATION COPY FROM THE AUTHOR-ARTIST to Frank Crowninshield, with autograph inscription on the front end-leaf.

42. BEERBOHM, MAX. A Book of Caricatures. *With* 48 *full-page caricatures of famous London figures. The frontispiece is in color.* Folio, half red levant morocco, gilt top; some light fox marks. London, 1907

FIRST EDITION. Among the interesting characters, caricatured by Beerbohm, is that of Winston Churchill when a young man. Measures 14¾ by 11 inches.

43. [BELCHER, GEORGE.] Characters. With an Introduction by Frank Swinnerton. *With* 86 *full-page drawings by George Belcher.* 4to, half blue levant morocco, gilt top, with the original front pictorial wrapper bound in.
London: Methuen and Co. [1922]

FIRST EDITION. AUTOGRAPH PRESENTATION COPY with the following inscription in pencil on the fly-leaf: "*To Frank Crowninshield from George Belcher, with very kind regards, Nov.* 11, 1922." Measures 11 by 8½ inches.

44. BELCHER, GEORGE. "By George Belcher." *Portrait, and* 70 *reproductions of his works.* 4to, green morocco-backed boards. London [1926]

Presentation copy from the artist to Frank Crowninshield, inscribed on the front fly-leaf.

45. BELLOWS, GEORGE. The Wind Bloweth. Donn Byrne. *With* 6 *illustrations from lithographs by George Bellows.* 12mo, half red levant morocco.
New York [1922]

FIRST EDITION. This is the first of only two books illustrated by George Bellows. The work is a novel of Scotland, Syria, and Ireland. Measures 7⅜ by 5⅛ inches.

46. [BELLOWS, GEORGE.] George Bellows Memorial Exhibition, 1882-1925. *Portrait, and* 88 *reproductions.* 8vo, brown morocco-backed boards, gilt top.
[New York: Metropolitan Museum of Art] 1925

With an Introduction by Frank Crowninshield.

47. BELLOWS, GEORGE. His Lithographs. *Portrait, and* 195 *reproductions.* 4to, original cloth. In a cloth protecting cover, enclosed in a half brown morocco slip case.
New York, 1927

FIRST EDITION. With an Essay by Thomas Beer, and an Introductory Note by Eugene Speicher.

48. BELLOWS, GEORGE. The Paintings of George Bellows. *Portrait of the artist, and* 143 *reproductions.* 4to, half gray levant morocco, gilt top. New York, 1929

FIRST EDITION. LIMITED ISSUE. With a foreword by the artist.

49. BERARD, CHRISTIAN. FYODOR DOSTOEVSKY. A Gentle Spirit. A Fantastic Story. Translated from the Russian by Constance Garnett. *With the frontispiece and a tailpiece by Christian Bérard.* 8vo, vellum-backed boards, gilt top. In a board slip case. New York, 1931

ONE OF 50 COPIES ON IRIDESCENT JAPAN VELLUM. The eighth publication of Harrison of Paris, designed by Monroe Wheeler and printed by L. C. Wittich at Darmstadt, Germany. The complete edition consists of 570 copies. Measures 6 by 9¾ inches. A BEAUTIFUL BOOK with large margins surrounding the text.

WITH BEAUTIFUL ILLUSTRATIONS BY HUGO

50. BIBESCO, THE PRINCESS. Le Perroquet Vert. 23 *lithographs* IN COLOR *by Jean Hugo.* 4to, original paper covers, uncut. In a marbled board slip case.
Paris: Editions Jeanne Walter, 1929

ONE OF A LIMITED NUMBER OF COPIES. Printed by Coulouma at Argenteuil and the lithographs by Mourlot Frères. Measures 8 by 10½ inches.

51. [BLAKE, WILLIAM.] LAURENCE BINYON. The Drawings and Engravings of William Blake. 106 *reproductions, of which* 16 *are mounted and in color.* 4to, half red morocco, gilt top. London, 1922

52. [BLAKE, WILLIAM.] MONA WILSON. The Life of William Blake. 24 *full-page reproductions after works by Blake. Imp.* 8vo, original vellum-backed boards, uncut. In a morocco-backed cloth slip case. London: Nonesuch Press, 1927

ON VIDALON PAPER. Measures 10¾ by 7½ inches.

53. [BLAKE, WILLIAM.] William Blake, 1757-1827. A Descriptive Catalogue of an Exhibition of the works of William Blake selected from collections in the United States. *Portrait, and over* 80 *reproductions.* Small 4to, original wrappers. In a board slip case. Philadelphia: The Philadelphia Museum of Art, 1939

CONSIDERED THE MOST BEAUTIFUL OF MODERN ITALIAN ILLUSTRATED BOOKS

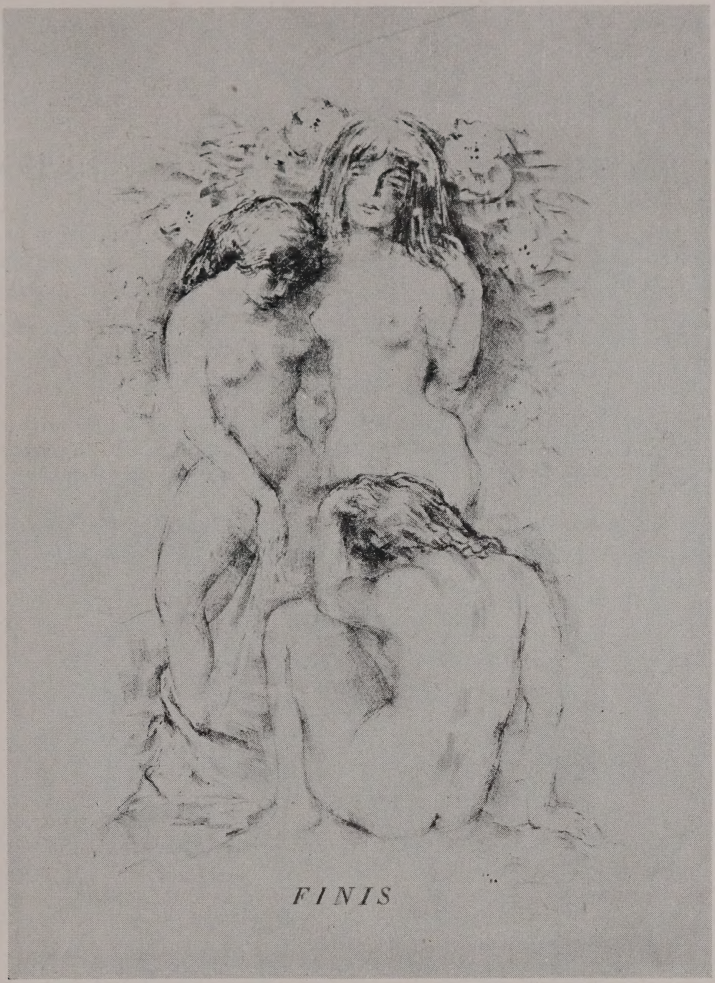
54. [BOEHMER, GIUSEPPE G.] GABRIELE D'ANNUNZIO. L'Oleandro. *With* 23 *lithographs in sanguine, one being full-page.* Small folio, original pictorial wrappers, uncut. In the original cloth portfolio, enclosed in a decorative board slip case.

Verona: Editiones Officinae Bodoni [1936]

A RARE BOOK. ONE OF 150 COPIES *su carta a mano velina del Marais,* of an edition of 180 copies. Measures 10½ by 14¼ inches.

The long poem is of great beauty, written by the most famous Italian lyric poet of the past eighty years. The work was issued two years before the poet's death. The type was originated by the famous Giambattista Bodoni of Verona, the most renowned of Italian typographers. The lithographs, printed on hand presses, were destroyed after printing. These illustrations are much in the manner of those of Pierre Bonnard.

[See illustration]



FINIS

Number 54: Gabriele D'Annunzio's Famous Romantic Lyrical Poem

From the Establishment of Bodoni in Verona

ONE OF THE RAREST AND MOST BEAUTIFUL OF ILLUSTRATED BOOKS TO COME FROM FRANCE

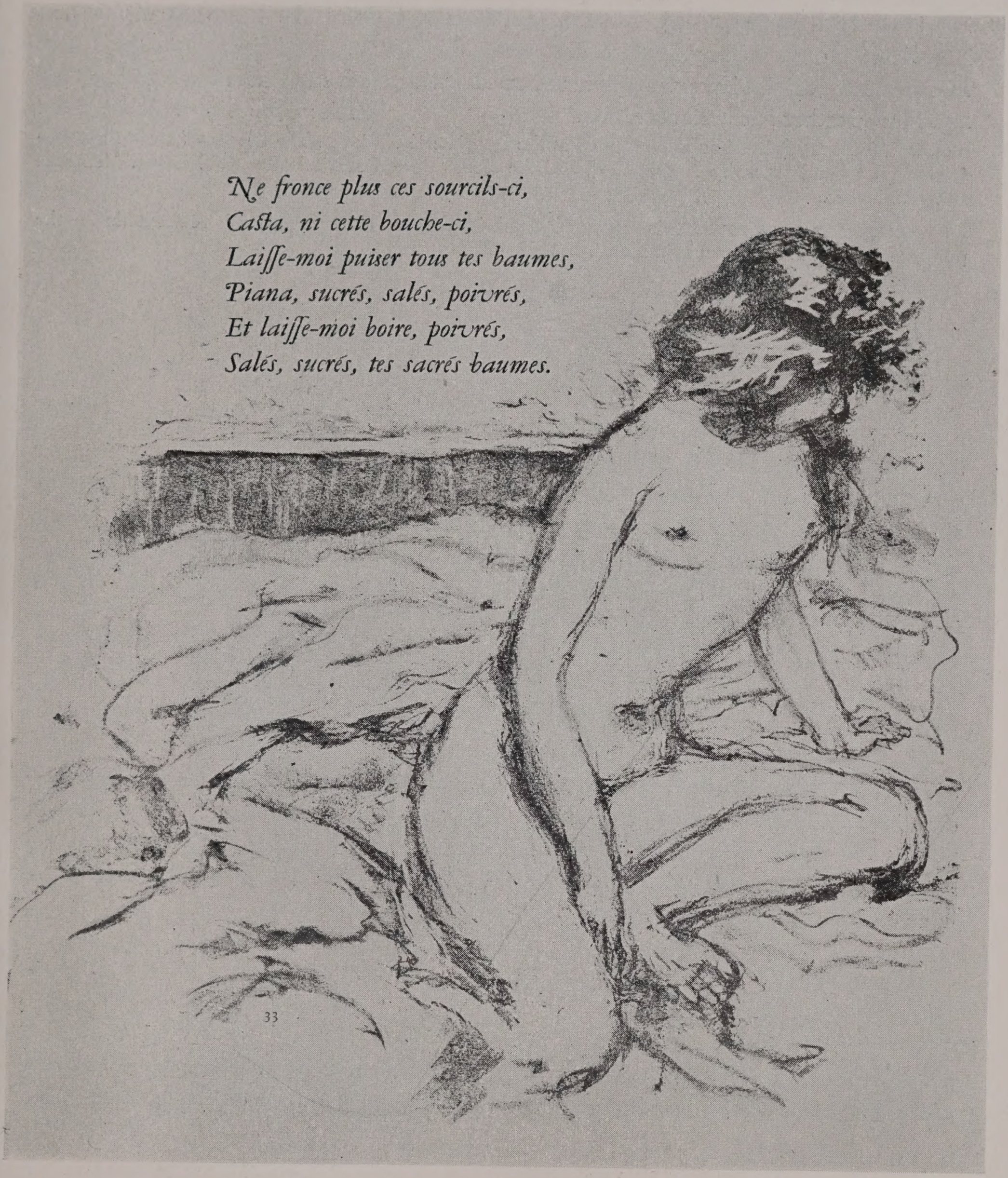
55. [BONNARD, PIERRE.] Paul Verlaine. Parallèlment. *With more than* 100 *rose-toned lithographs by Pierre Bonnard, many full-page.* 4to, loose in sheets, original paper covers, entirely uncut and unopened. In a de luxe red and black leather-backed board box. Paris: Ambroise Vollard, 1900

THIS BOOK IS NOW PRACTICALLY UNPROCURABLE.

ONE OF ONLY 200 COPIES: Printed by the Imprimerie Nationale on special handmade paper from a font of type based upon that designed by Garamond at the order of Francis I. The lithographs were printed upon hand presses by August Clot and the stones were destroyed after publication. Measures 10 by 12 inches.

925 Few more perfect interpretations of a poet's text have ever been rendered than Bonnard has given in these sensitive, exquisitely executed drawings. This volume represents a happy fusion of Bonnard's art with Verlaine's verse.

[See illustration]



Ne fronce plus ces sourcils-ci,
Caſta, ni cette bouche-ci,
Laiſſe-moi puiser tous tes baumes,
Piana, sucrés, salés, poivrés,
Et laiſſe-moi boire, poivrés,
Salés, sucrés, tes sacrés baumes.

33

Number 55: Paul Verlaine's *Parallèlment*

With the Bonnard Lithographs

A BOOK OF GREAT RARITY AND BEAUTY

56. [BONNARD, PIERRE.] Longus. Daphnis et Chloé. The Pastorals of Longus. Translated into French by Messire J. Amyot. *With 160 original lithographs by Pierre Bonnard.* 4to, original paper covers, unbound, uncut, and unopened. In a de luxe red and black leather-backed board box. Paris: Ambroise Vollard, 1902

ONE OF 250 COPIES Printed on a hand press at the Imprimerie National. The lithographs were likewise printed on a hand press, by August Clot, and the stones were destroyed after publication. Measures 10 by 12 inches.

AN EXCELLENT TRANSLATION of this renowned Greek love poem. The translation is remarkable for the purity of its style and was made in the sixteenth century.

[See illustration]

57. [BONNARD, PIERRE.] Andre Gide. Le Prométhée mal Enchainé. *With 30 drawings by Pierre Bonnard.* Small 4to, full red morocco, double gilt fillet border on sides with a gilt rosette in each corner, uncut, original covers bound in. In a morocco-edged board slip case. Paris: Editions de la Nouvelle Revue Française, 1920

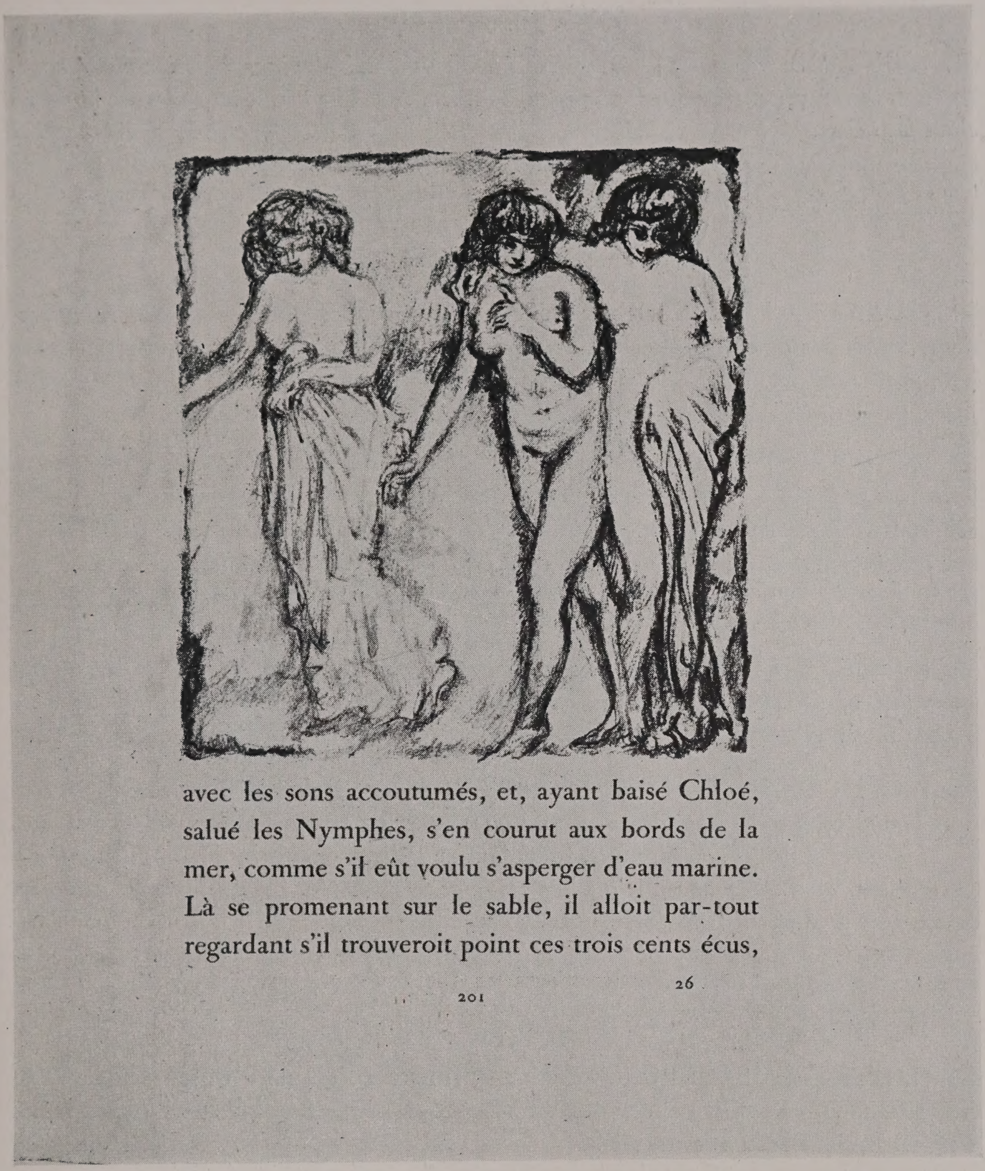
An interesting mythological allegory by André Gide. ONE OF 765 COPIES *sur papier vélin blanc Lafuma-Navarre,* printed by Coulouma at Argenteuil. Measures 7½ by 10 inches.

58. [BONNARD, PIERRE.] Notes sur l'Amour par Claude Anet. *With 8 full-page drawings by Pierre Bonnard, engraved on wood by Yvonne Mailliez.* 4to, citron levant morocco-backed marbled boards, original front wrapper bound in. Paris [1922]

Satirical, cynical epigrams, and a discussion on men, women, and love. Measures 8¾ by 11 inches, printed by Louis Kaldor on *Alfa Bouffant* paper.

59. [BONNARD, PIERRE.] Gustave Coquiot. Bonnard. 38 *full-page reproductions, and a few text illustrations.* 4to, original wrappers, uncut. In a board slip case. Paris, 1922

60. [BONNARD, PIERRE.] Leon Werth. Bonnard. *Portrait, and 69 reproductions.* Royal 8vo, half green levant morocco, gilt top. [Paris, 1923]



avec les sons accoutumés, et, ayant baisé Chloé, salué les Nymphes, s'en courut aux bords de la mer, comme s'il eût voulu s'asperger d'eau marine. Là se promenant sur le sable, il alloit par-tout regardant s'il trouveroit point ces trois cents écus,

26

201

Number 56: Bonnard's *Daphnis et Chloé*

Considered one of Vollard's masterworks

ONE OF THE BEST KNOWN BONNARD BOOKS TO COME FROM VOLLARD IN PARIS

61. [BONNARD, PIERRE.] Dingo. *With 55 original etchings by Pierre Bonnard.* Folio, loose in pictorial paper wrappers, as issued. In a brown levant morocco-backed cloth slip case. Paris: Ambroise Vollard, 1924

ONE OF BONNARD'S MOST FAMOUS WORKS, NOW RARE. ONE OF 280 COPIES *sur vergé d'Arches* of an edition of 350 copies and 20 extra copies for non-commercial purposes. The copper plates were cancelled after the publication of this work. This copy measures 15⅛ by 10⅞ inches.

[See illustration]

62. [BONNARD, PIERRE.] CHARLES TERASSE. Bonnard. *With over 150 reproductions, a number in color.* 4to, half red morocco-backed boards, uncut, original front wrapper bound in. Paris, 1927

One of the best works on Bonnard, with superlatively fine illustrations.

63. [BONNARD, PIERRE.] CLAUDE ROGER-MARX. Simili. *With 7 etchings by Pierre Bonnard.* Small 4to, green levant morocco-backed and edged boards, gilt top, uncut, original wrappers and backstrip bound in. Paris: Au sans Pareil [1930]

ONE OF 30 COPIES *sur vergé d'Arches,* WITH A DOUBLE SET OF DUPLICATE ETCHINGS, one on Japan and one on Holland paper. The entire edition consists of more than 310 copies. Measures 8½ by 6½ inches. A HANDSOME VOLUME.

64. [BOSCH, HIERONYMUS.] KURT PFISTER. Hieronymus Bosch. *Portrait and 44 plates, of which 3 are in color, and text illustrations.* Small 4to, brown morocco-backed cloth, gilt top. Potsdam [1922]

65. [BOTTICELLI, SANDRO.] Drawings by Sandro Botticelli for Dante's Divina Commedia. Reduced facsimiles after the Originals in the Royal Museum Berlin and in the Vatican Library. With an Introduction and Commentary by F. Lippman. *With 21 reduced facsimiles and 91 full-page plates.* Royal 4to, original cloth, gilt top, uncut. In a calf-backed, marbled board slip case. London, 1896

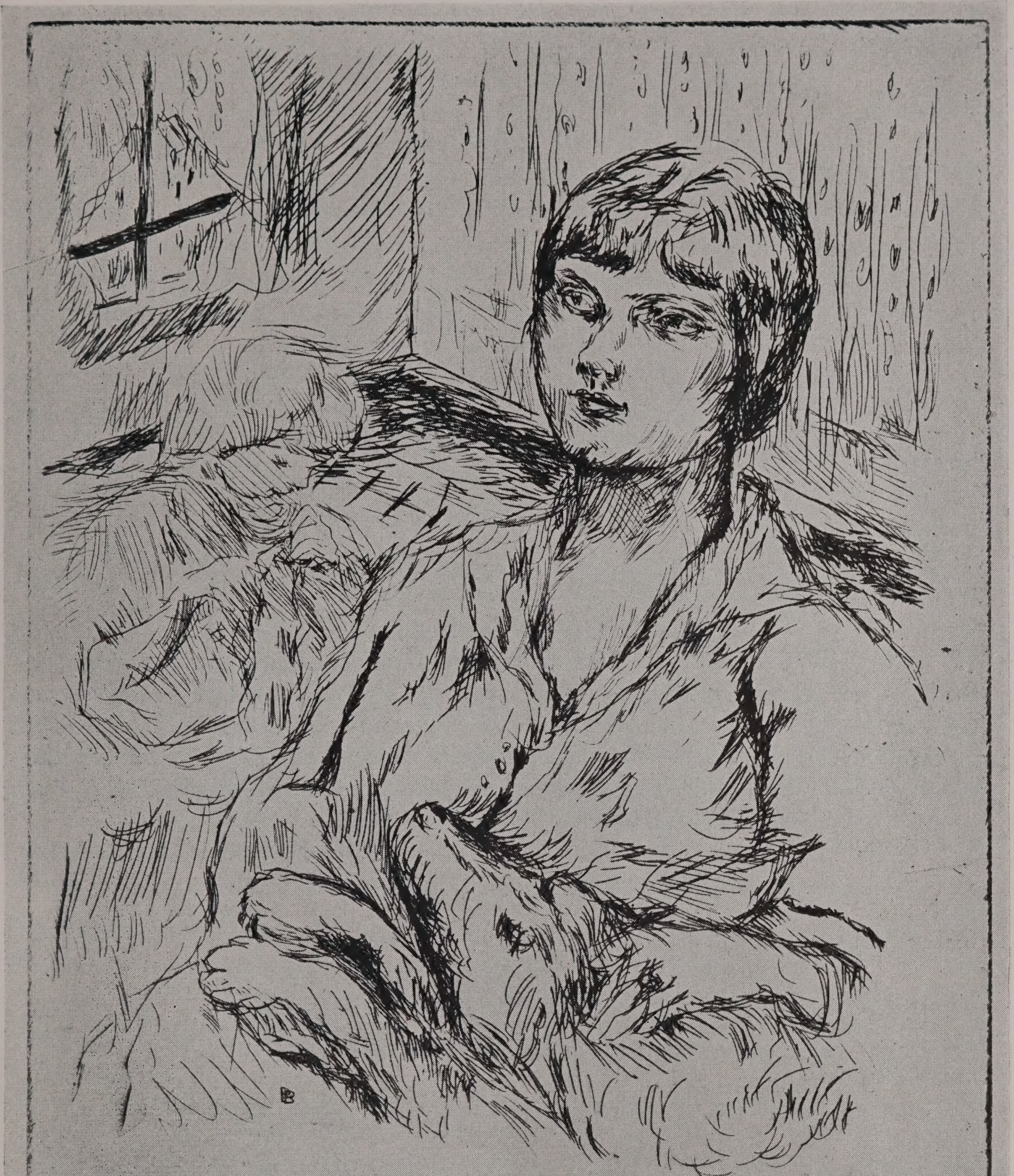
ONE OF 500 COPIES. A printed note, laid in, reads: "This copy of Botticelli's Drawings is part of the First English Edition. In deference to the wishes of Collectors it is issued with the English imprint solely, but it is published in the United States only by Dodd, Mead and Company, New York." Measures 13¾ by 11 inches.

66. [BOTTICELLI, SANDRO.] HERBERT P. HORNE. Alessandro Filipepi, commonly called Sandro Botticelli, Painter of Florence· *42 full-page reproductions.* Thick folio, original linen-backed boards, uncut. London, 1908

ONE OF 240 COPIES. ONE OF THE MOST PERFECT ART BOOKS PRODUCED IN ENGLAND, with the illustrations beautifully reproduced. With the autograph signature of "*Samuel L. Paris,*" with place of residence and date on a front fly-leaf.

67. [BOTTICELLI, SANDRO.] YUKIO YASHIRO. Sandro Botticelli. *Colored frontispiece, and 291 reproductions, mostly full-page.* 3 vols., folio, half red morocco, uncut. London, 1925

ONE OF 630 COPIES. THIS IS CONSIDERED THE MOST DETAILED AND SCHOLARLY OF ALL THE WORKS ON BOTTICELLI.



Number 61: Bonnard's *Dingo*

The Most Beautiful French Dog Story

68. [BOTTICELLI, SANDRO.] Jacques Mesnil. Botticelli. 112 *reproductions, mainly full-page.* 4to, original wrappers, uncut. In a board slip case. Paris [1938]

LIMITED EDITION. A comprehensive and well illustrated study of this great master. With a catalogue of his paintings.

69. [BOUCHER, FRANCOIS.] Andre Michel. F. Boucher. *Reproductions.* Royal 8vo, half red morocco, gilt top, uncut, original front wrapper bound in. [Paris, 1885]

With the autograph signature of "*Frederic Crowninshield*", and date "1898" on a front fly-leaf.

70. [BOUDIN, EUGENE.] Claude R. Mark. E. Boudin. 52 *reproductions, and text illustrations.* Royal 8vo, citron morocco-backed boards, gilt top. [Paris, 1927]

71. [BRAQUE, GEORGES.] Erik Satie. Le Piège de Méduse. Comédie Lyrique en un Acte. Avec Musique de Danse du Même Monsieur. *With* 3 *colored woodcuts by Georges Braque.* Imp. 4to, original paper covers, uncut. In a marbled board slip case.
Paris: Editions de la Galerie Simon [1921]

A SCARCE BOOK.
ONE OF 90 COPIES *sur papier de Hollande Van Gelder* of an edition of 112 copies. This copy is signed in the autographs of the author and artist. Measures 9¼ by 13 inches.

72. [BRAQUE, GEORGES.] Théatre Serge de Diaghilew. Les Facheux. Georges Braque, Jean Cocteau, Louis Laloy, Georges Auric. *With an etched portrait of Auric by Jean Cocteau, a page of music by, and displaying the signature of Georges Auric,* 23 *beautiful costume prints* IN COLOR *by Georges Braque, portrait of Braque and* 22 *photographs by Georges Detaille displaying various dancers in costume.* 2 vols., 4to, original limp paper wrappers. In a marbled board slip case.
Paris: Edition des Quatre Chemins, 1924

AN EXCEEDINGLY HANDSOME WORK. This is a ballet in one act by Boris Kochno after *la comédie ballet.* of Molière.
ONE OF 75 COPIES of an edition of 500 copies. Measures 11$\frac{3}{16}$ by 9 inches.

73. [BRAQUE, GEORGES.] Georges Braque. [Introduction by Christian Zervos.] *Portrait, and other reproductions.* 4to, original wrappers. In brown morocco-backed board slip case. Paris [1933]

The introduction is followed by short essays by Apollinaire, Lhote, Einstein, and others.

74. [BRAQUE, GEORGES.] Carl Einstein. Georges Braque. *With about* 100 *reproductions,* 1 *plate in color.* 4to, original wrappers, uncut. In half red morocco-backed board slip case. Paris [1934]

75. BRANCUSI, CONSTANTIN. Catalogue [of an Exhibition at the Brummer Gallery.] [With a short Essay by Paul Morand.] *About* 30 *reproductions.* 4to, half red morocco. [New York, 1926]

With an autograph presentation inscription by the artist to Frank Crowninshield on the half-title.

76. [BRUEGEL, PIETER, the Elder.] VIRGIL BARKER. Pieter Bruegel the Elder. A Study of his Paintings. *With about* 50 *reproductions, some full-page.* Imp. 8vo, red morocco-backed boards. New York, 1926

77. [BRUEGEL, PIETER, the Elder.] EDOUARD MICHEL. Bruegel. 108 *full-page reproductions.* 4to, original wrappers. In a board slip case. Paris [1931]

AN EXCELLENT AND FINELY ILLUSTRATED WORK.

"PUCK O' POOK'S HILL" IN FRENCH WITH AN ORIGINAL PENCIL DRAWING SIGNED

78. [BRULLER, JEAN.] RUDYARD KIPLING. Puck Lutin de la Colline. Traduction de Jacques Vallette. Introduction par André Maurois. *With* 30 *etchings by Jean Bruller.* Thick 4to, original paper covers, uncut. In a light-blue morocco-backed marbled board slip case. [Paris:] Paul Hartmann, 1930

ONE OF 20 COPIES on *Madagascar* of an edition of 369 copies. Printed by Aulard at Paris. Measures 7½ by 10¼ inches. AUTOGRAPH PRESENTATION COPY from the artist with the following inscription in ink on the end-leaf: "*A Miss Wetmore, a la fidèle d'entre les fidels, fidelement, Jean Bruller.*"

Below the inscription is an ORIGINAL PENCIL DRAWING of a bust of a warrior in chain mail signed "*Jean Bruller.*"

The artist has caught, with the utmost skill, the spirit of Kipling's classic.

AN IMPORTANT PUBLICATION

79. BUDDIST TEMPLES. KARL DOHRING. Buddhistische Tempelanlagen in Siam. 180 *full-page mounted plates, and numerous text illustrations.* 3 vols. including two vols. of text, imp. 8vo, original boards, with limp board protecting covers. Bangkok, 1920

80. BYZANTINE ART. N. KONDAKOFF. Histoire de l'Art Byzantin, consideré principalement dans les miniatures . . . traduction de M. Trawinski. *With about* 25 *illustrations, partly full-page.* 4to, blue morocco-backed boards. Paris, 1886

Volume I of the *Bibliothèque Internationale d'Art,* dealing with Byzantine art on the basis of the miniatures. With the autograph signature of Frederic Crowninshield on the title-page.

81. BYZANTINE PAINTINGS. PAUL MURATOFF. La Peinture Byzantine. Traduction de Jean Chuzeville. 256 *reproductions mostly after fresco paintings and mosaics from the fifth to the fourteenth century.* Royal 8vo, three-quarter green morocco, gilt top, original front wrapper bound in. Paris, 1928

82. CAHIERS D'ART, Deuxième Année, 1927. Directeur: Christian Zervos. Parts 1-10. *Hundreds of reproductions of paintings, works of art, etc.* Bound in 1 vol., 4to, cloth, original wrappers bound in. Paris, 1927

Complete series of the 10 issues constituting the second year of the publication of this magazine.

83. CAHIERS D'ART. Troisième Année, 1928. Directeur: Christian Zervos. Parts 1-10. *Hundreds of reproductions of paintings, works of art, etc.* Bound in 1 vol., 4to, cloth, original wrappers bound in. Paris, 1928

Complete series of the ten issues constituting the third year of the publication of this magazine.

84. CAHIERS D'ART. Directeur: Christian Zervos. Parts 2-3. *Reproductions.* Bound in 1 vol., 4to, cloth, original wrapper bound. Paris, 1929

A series of essays about Polynesian and Melanesian Art, by Zervos, Speiser, Sydow, and others.

85. CALDER, ALEXANDER. Fables of Aesop according to Sir Roger l'Estrange. 200 *fables illustrated with* 50 *drawings by Alexander Calder.* 4to, original decorative boards, uncut and partly unopened. In a board slip case.
Harrison of Paris, Minton, Blach and Company, New York [1931]

ONE OF 50 COPIES on Guarro's Spanish pure rag paper with colored silk threads, each copy containing one of the ORIGINAL DRAWINGS signed by the artist. The entire edition consists of 665 copies. The book was designed by Monroe Wheeler. Measures 8 by 10¼ inches.

A portion of the original drawing is reproduced on page 15.

86. CAMBODIA. PAUL COLLARD. Cambodge et Cambodgiens. 48 *full-page plates, and numerous text illustrations of the principal native scenes, ancient monuments and works of art.* Small 4to, original wrappers, uncut. In a board slip case. Paris [1925]

87. CARICATURE. CHARLES BAUDELAIRE. De l'Essence du Rire et Généralement du Comique dans les Arts Plastiques. Reproduction Intégrale des documents de l'Epoque. *Full-page illustrations* IN COLOR *and in black and white.* Large 4to, blind-stamped sheepskin, gilt top, uncut, original covers and backstrip bound in, by RENE KIEFFER.
Paris, 1925

ONE OF 500 COPIES *sur vélin de Cuve* of an edition comprising 550 copies. Measures 12 by 9¼ inches. With reproductions after Carle Vernet, Charlet, Daumier, Granville, Gavarni, Hogarth, Cruikshank, Goya, Pinelli, Brueghel, and others.

88. [CARPACCIO, VITTORE.] GUSTAVE LUDWIG AND POMPEO MOLMENTI. Vittore Carpaccio, la Vie et l'Oeuvre du Peintre. Ouvrage traduit par H. L. de Perera. *Numerous full-page plates and text reproductions.* Thick imp. 8vo, half red levant morocco, gilt edges. Paris, 1910

A SCHOLARLY WORK.

89. [CASSATT, MARY.] ACHILLE SEGARD. Mary Cassatt. *Portrait, and about* 35 *full-page reproductions.* 12mo, red levant morocco-backed boards. Paris [1913]

90. CELLINI, BENVENUTO. The Life of Benvenuto Cellini. Written by Himself. Edited and translated by John Addington Symonds. 40 *full-page plates.* 2 vols., 8vo., three-quarter red morocco, gilt tops, uncut. New York [1906]

Designed by D. B. Updike, and printed at the Merrymount Press.

91. [CEZANNE, PAUL.] [OCTAVE MIRABEAU.] Cézanne. 59 *full-page plates, including original etchings and lithographs, some plates in color, and facsimile writing.* Folio, original wrappers, uncut. In a grey calf-backed board slip case. Paris, 1914

ONE OF 600 COPIES. Among the plates are those of Matisse, Vuillard, and others.

92. [CEZANNE, PAUL.] JULIUS MEIER-GRAEFE. Cézanne und sein Kreis. *About* 170 *full-page reproductions, and some text illustrations.* Imp. 8vo, half citron morocco, gilt top. München, 1922

93. [CEZANNE, PAUL.] GEORGE RIVIERE. Le Maitre Paul Cézanne. *With about* 35 *full-page plates, some in color, and many text illustrations.* Small 4to, half red morocco, uncut. Paris, 1923

AN EXCELLENT AND AUTHORITATIVE WORK ON CÉZANNE.

94. [CEZANNE, PAUL.] JOACHIM GASQUET. Cézanne. 50 *full-page reproductions, including* 6 *plates in color.* Imp. 8vo, three-quarter purple levant morocco, gilt top. Paris, 1926

95. [CEZANNE, PAUL.] JULIUS MEIER-GRAEFE. Cézanne. Translated into English by J. Holroyd-Reece. *Frontispiece portrait and* 105 *full-page reproductions.* 4to, three-quarter red morocco, gilt top, by MACDONALD. London, 1927

ONE OF 650 COPIES. A FINE COPY OF AN AUTHORITATIVE WORK ON CÉZANNE.

96. [CEZANNE, PAUL.] ROGER FRY. Cézanne. A Study of his Development. 40 *reproductions.* Small 4to, half brown levant morocco. New York, 1927

Beautifully written criticism.

97. [CEZANNE, PAUL.] EUGENIO D'ORS. Paul Cézanne. Traduction de Francisco Amunategui. 44 *reproductions, of which* 4 *are in color, and* 24 *text illustrations.* 4to, original wrappers, uncut. In a board slip case. Paris [1930]

ONE OF 625 COPIES.

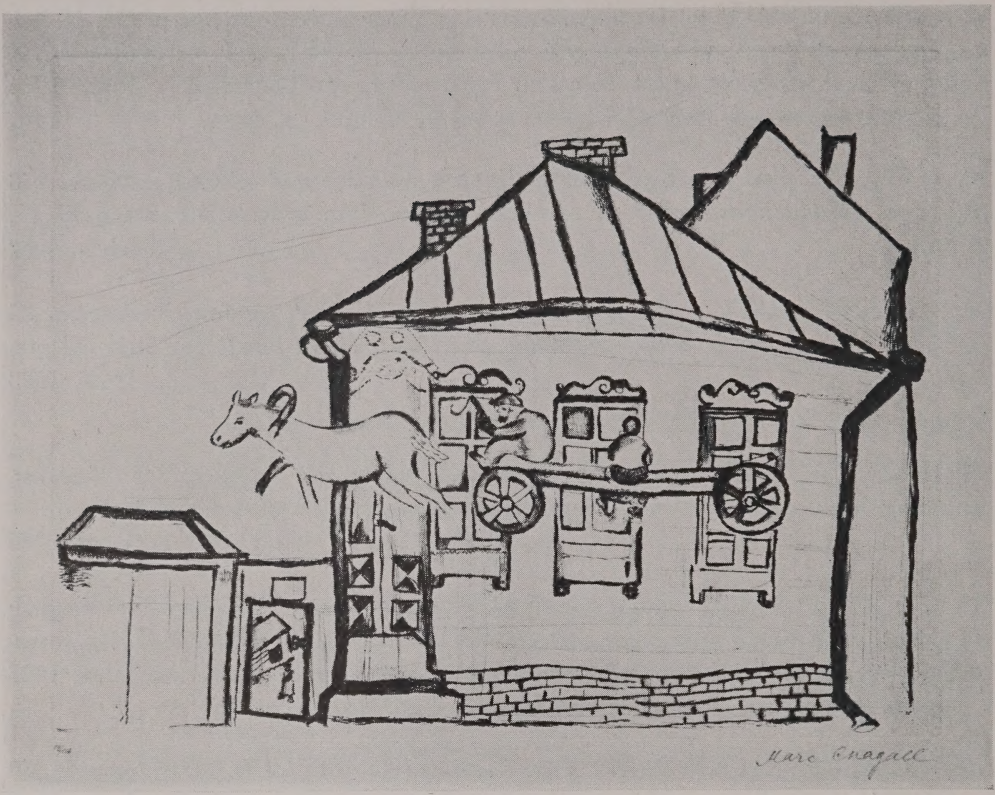
98. [CEZANNE, PAUL.] JOACHIM GASQUET. Cézanne. 48 *full-page plates.* 4to, marbled board sides, vellum back and corners, uncut. In a red morocco-backed board slip case. Berlin, 1930

ONE OF 500 COPIES. A large and important work on Cézanne.

99. [CEZANNE, PAUL.] ADRIEN CHAPPUIS. Dessins de Paul Cézanne. *With* 4 *full-page watercolor reproductions in the text and* 48 *plates of drawings by Paul Cézanne.* 4to, original paper covers, uncut. In a marbled board slip case.
Paris: Editions des Chroniques du Jour, 1938

A HANDSOME PUBLICATION. Measures 9 by 11¼ inches.

100. [CEZANNE, PAUL.] Cézanne. [Introduction by Fritz Novotny.] 125 *plates, mainly full-page, many mounted and in color. Included are a few self portraits.* Folio, original cloth. In a board protecting cover. New York: Phaidon Press, n.d.



[NUMBER 101]

AN ALBUM EXCEEDINGLY DIFFICULT TO PROCURE

101. [CHAGALL, MARC.] Mein Leben. 20 *etchings, each signed in pencil by the artist and matted.* Folio, original pictorial cover, plates and contents laid in loosely in a vellum box displaying an illustration in gilt by Chagall on the top. In a marbled board slip case. [Berlin: Paul Cassirer, 1923]

ONE OF CHAGALL'S MOST IMPORTANT AND CHARACTERISTIC GROUP OF ETCHINGS.

ONE OF ONLY 110 COPIES.

2700 AUTOGRAPH PRESENTATION COPY from the artist, with the following inscription on the front cover: "*A Mr. Franc* [sic] *Crowninshield l'enthousiaste de l'art en sympathie sincère Marc Chagall,* N. Y., 1942." Measures 18 by 14 inches.

Inserted is an A.L.s. "*Marc Chagall*" in which the artist tells Mr. Crowninshield how happy he is to dedicate his first engravings made at Berlin in 1922 to him. He adds that he hopes the design on the first page will please him.

The illustrations, titled in German, include the following [translated:] The Father; Mother and Son; The Talmudic Reader; An Old Jew; The Grandfather; and the Grandmother.

[See illustration]

102. [CHAGALL, MARC.] Marcel Arland. Maternité. *With* 5 *etched plates.* Small 4to, original paper covers, uncut and unopened. In a marbled board slip case.
Paris: Au Sans Pareil, 1926

ONE OF 80 COPIES *sur vergé de Hollande* of a larger edition on various types of paper.

AUTOGRAPH PRESENTATION COPY from the artist, with the following inscription on the end-leaf: "*A Mr. Frank Crowninshield. En souvenir de La France. Marc Chagall, New York,* 1943. An interesting narrative novel. This copy measures 8½ by 6¼ inches. The work was printed by Coulouma while the engravings were printed by L. Fort.

103. [CHAGALL, MARC.] Gustave Coquiot. Suite Provinciale. *With* 92 *hitherto unpublished drawings by Marc Chagall.* 4to, original paper covers, uncut. In a red levant-backed marbled board slip case. Paris: André Delpeuch, 1927

ONE OF 500 COPIES *sur vélin de Rives* of an edition of 550 copies. AUTOGRAPH PRESENTATION COPY FROM THE ARTIST, with the following inscription on the end-leaf: "*A Mr. Frank Crowninshield en bon Souvenirs Marc Chagall. New York,* 1943."

Printed by Frazier-Soye and measures 7½ by 10 inches.

104. [CHAGALL, MARC.] Andre Salmon. Chagall. *With an original etched frontispiece signed in pencil by Marc Chagall, and* 45 *reproductions of Chagall's works.* Royal 4to, vellum-backed cloth, uncut. In a marbled board slip case.
Paris: Editions des Chroniques du Jour, 1928

ONE OF 560 COPIES *sur vélin.* PRESENTATION COPY FROM THE ARTIST, with the following inscription in ink on the end-leaf: "*A Mr. Frank Crowninshield avec mes meilleurs sentiments Marc Chagall. New York,* 1943." Measures 11⅛ by 9 inches.

From the collection of Stinnes, the German industrialist, with his autograph, date and price of purchase, on the fly-leaf.

105. [CHAGALL, MARC.] Les Sept Péchés Capitaux. Jean Giraudoux, l'Orgueil; Paul Morand, l'Avarice; Pierre Mac Orland, La Luxure; André Salmon, l'Envie; Max Jacob, La Gourmandise; Jacques de Lacretelle, la Colère; Joseph Kessel, La Paresse. *With* 15 *amusing and satirical etchings by Marc Chagall.* 4to, original paper wrappers, uncut and partly unopened. In a marbled board slip case. Paris: Simon Kra, n.d.

ONE OF 240 COPIES *sur Vélin* of an edition of 300 copies. Printed by Coulouma at Argenteuil, the etchings printed by Fort at Paris. The plates were destroyed after publication. Measures 7¾ by 10 inches.

106. CHARACTERS. George Belcher. With an Introduction by Frank Swinnerton. *With numerous illustrations by George Belcher.* 4to, half crimson levant morocco, gilt top, original front cover bound in. London [1922]

FIRST EDITION. AUTOGRAPH PRESENTATION COPY with the following inscription on the fly-leaf: "*To Frank Crowninshield from his friend George Belcher, June* 14, 1925." Measures 11 by 8½ inches.

107. [CHARDIN, J. B. SIMEON.] Documents sur la Vie et l'Oeuvre de Chardin. Réunis et annotés par André Pascal & Roger Gaucheron. 19 *full-page plates and a facsimile letter.* 4to, original wrappers, uncut. In a brown morocco-backed board slip case. Paris, 1931

ONE OF 200 COPIES on *vélin de Rives* paper.

108. [CHARDIN, J. B. SIMEON.] ARMAND DAYOT. J. B. Siméon. 46 *full-page reproductions, some colored and mounted, others in black and white.* Thick royal 4to, half red morocco, gilt top. Paris, n.d.

ONE OF 500 COPIES. A MOST IMPORTANT WORK. Contains a catalogue of the artist's works, by Jean Guiffrey.

109. CHINESE and JAPANESE ART. ERNEST F. FENOLLOSA. Epochs of Chinese & Japanese Art. 152 *full-page plates, of which* 15 *are in color.* 2 vols., small 4to, half red polished calf, gilt tops, uncut. London [1921]

A useful and important work giving the development of Chinese and Japanese art.

A MONUMENTAL PUBLICATION

110. CHINESE SCULPTURE. OSVALD SIREN. Chinese Sculpture from the Fifth to the Fourteenth Century. *With over* 900 *illustrations showing specimens in stone, bronze, lacquer and wood, principally from Northern China, reproduced on* 623 *plates.* 4 vols. including 3 vols. of plates, folio, original cloth. In board protecting covers. New York, 1925

THE LAST AND MOST EXHAUSTIVE WORK ON CHINESE SCULPTURE.

WITH THE AUTHOR'S AUTOGRAPH ON THE HALF-TITLE

111. [CHIRICO, GIORGIO DE.] JEAN COCTEAU. Le Mystère Laïc. (Giorgio de Chirico). Essai d'Etude Indirecte. *With* 5 *lithographic plates in black and white by Giorgio de Chirico.* 4to, original paper covers, uncut. In a marbled board slip case. Paris: Editions des Quatre Chemins [1928]

ONE OF 25 COPIES *sur Hollande,* SIGNED BY THE AUTHOR on the half-title and with TWO ORIGINAL ETCHINGS LAID IN, each signed in pencil by Giorgio de Chirico. This copy measures 9¾ by 7⅝ inches.

112. [CHIRICO, GIORGIO DE.] JEAN COCTEAU. Le Mystère Laïc. (Giorgio de Chirico). Essai d'Etude Indirecte. *With* 5 *lithographic plates in black and white by Giorgio de Chirico.* 12mo, original paper covers, uncut and unopened. In a decorative board slip case. Paris: Editions des Quatre Chemins [1928]

ONE OF A LIMITED NUMBER OF COPIES *sur papier de Rives à la Forme.* Measures 7¾ by 5¾ inches.

113. [CHIRICO, GIORGIO DE.] JEAN COCTEAU. Mythologie. *With* 10 *curiously designed lithographs, each signed in pencil in the autograph of the artist.* Text and plates laid in loosely in a board portfolio, with satin ribbon ties. In a red calf-backed, marbled board slip case. Paris: [Edition de] 4 Chemins [1934]

ONE OF 110 COPIES of an edition of 130 copies. A SCARCE BOOK. The lithographs have been printed by Edmond-Desjobert of Paris. Measures 9 by 11 inches.

114. CLASSICAL GREECE. Hellas. 64 *full-page photographic reproductions by Hoyningen-Huene.* 4to, original cloth. In a board protecting cover. New York [1943]

Text from Aristophanes, Byron, Cicero, Shelley, and others.

115. CLASSICAL SCULPTURE. A. W. LAWRENCE. Classical Sculpture. 160 *plates reproducing sculptures of the Greek and Latin schools.* Thick 12mo, three-quarter brown morocco, gilt top. New York, 1929

116. COCTEAU, JEAN. Dessins. *With* 120 *full-page black and white illustrations by Jean Cocteau.* Large 4to, three-quarter crimson levant morocco, gilt top, uncut. Paris, 1924

ONE OF AN EDITION OF 625 COPIES. Measures 9 by 11¼ inches. AUTOGRAPH PRESENTATION COPY by the author-artist with the following inscription written upon the original front paper cover of the work, used in this copy for the front doublure: "*Acceptez cette poesie en esperanto. A Frank Crowninshield son ami de France Jean Cocteau. Vive l'Amérique!*"

117. COCTEAU, JEAN. Le Secret Professionnel suivi des Monologues de l'Oiseleur. *With* 12 *full-page drawings* IN COLOR *and reproduced in facsimile by the author.* Small 4to, original paper covers, uncut and unopened. In a marbled board slip case. Paris: au Sans Pareil, 1925

ONE OF 440 COPIES *sur vélin à la forme de Montgolfier d'Annonay,* of an edition of 530 copies. Measures 6¾ by 9¼ inches. Printed by Coulouma at Argenteuil while the illustrations were printed by Dujardin at Paris.

118. COCTEAU, JEAN. Roméo et Juliette. Prétexte à mise en Scène par Jean Cocteau, d'après le drame de William Shakespeare. Décors et costumes de Jean Hugo. *With* 13 *full-page woodcuts in many colors of the dramatis personae,* 8 *half-page woodcuts in color of the stage settings and one black and white woodcut of the balcony scene on the title-page.* Imp. 4to, original paper covers, uncut. In the original pictorial board portfolio, with ties. In a maroon morocco-backed marbled board slip case. Paris: Au Sans Pareil, 1926

A HANDSOME PUBLICATION. ONE OF 350 COPIES *sur vélin Montgolfier d'Annonay.* Printed by Coulouma at Argenteuil and measuring 10 by 11¼ inches. The engravings were colored by hand under the direction of Jean Victor-Hugo, the poet's grandson.

119. [COCTEAU, JEAN.] MARY BUTTS. Imaginary Letters. *With engravings on copper from the original drawings by Jean Cocteau.* Small 4to, silk boards, paper labels, uncut. In a marbled board slip case. Paris, 1928

ONE OF 250 COPIES. Measures 7 by 9 inches.

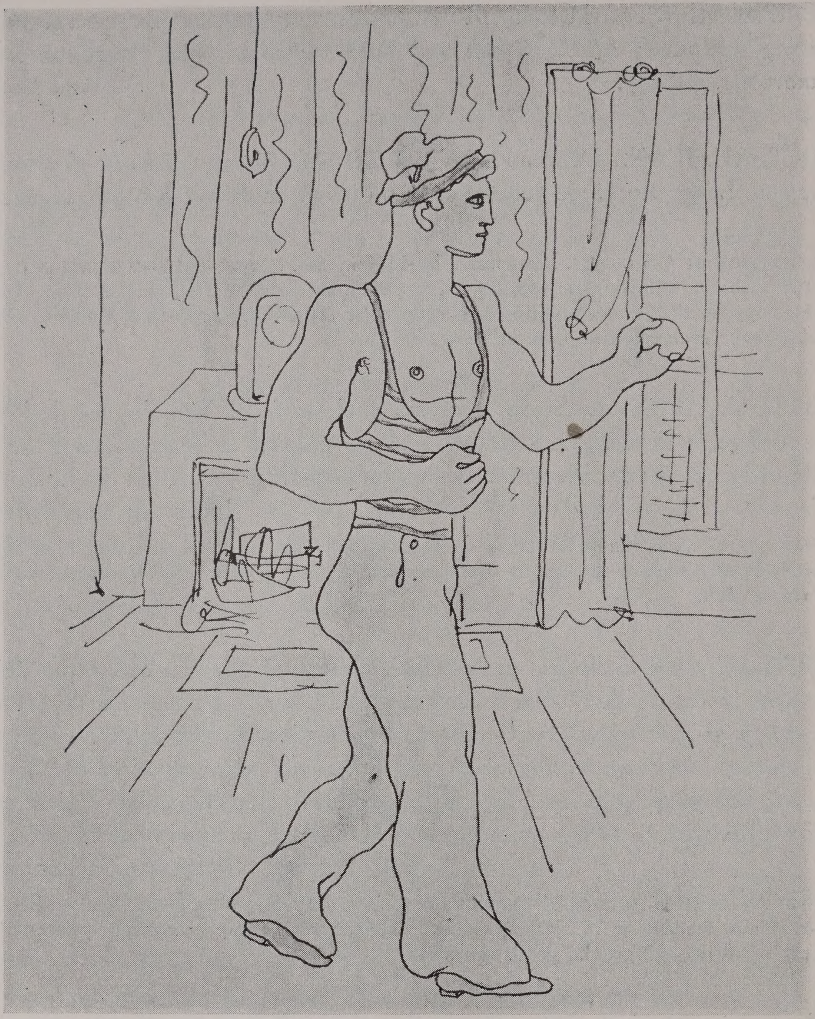
WITH AN ORIGINAL DRAWING OF A HAND

120. COCTEAU, JEAN. 25 Dessins d'un Dormeur par Jean Cocteau, édité à Lausanne par H.-L. Mermod. 25 *reproductions of drawings in line.* 4to, original paper covers, uncut. In a marbled board slip case. [Lausanne: H.-L. Mermod, 1929]

ONE OF 200 COPIES *sur vélin pur fil des Papeteries du Marais* of an edition of 213 copies.

AUTOGRAPH PRESENTATION COPY from the author to the German art dealer, with the following inscription on the title-page; written across the drawing of an open hand: "*A Mon ami Flechtheim, J.C.,* 1929."

This work displaying portraits of Cocteau's friend, Jean Desbordes, measures 8¼ by 10¾ inches.



[NUMBER 121]

WITH AN ORIGINAL DRAWING, IN PEN-AND-INK AND WATERCOLOR AND AN ADDITIONAL SET OF PLATES

121. COCTEAU, JEAN. Le Livre Blanc. *Frontispiece and 17 illustrations by Jean Cocteau,* COLORED BY HAND, *by M. B. Armington.* Large 4to, original paper covers, uncut and unopened. In a white kid-backed, decorative board slip case.

Paris: Editions du Signe, 1930

ONE OF 18 COPIES *sur Japan nacré* of an edition of 450 copies. The additional set of plates including the facsimile is on Holland paper. Measures 9½ by 11½ inches.

This rare work is perhaps the most intimate and curiously revealing of all Cocteau's publications.

[See illustration]

122. COCTEAU, JEAN. Opium. Journal d'une désintoxication. *Profusely illustrated with full-page drawings by the author.* 8vo, half brown calf, uncut, original front wrapper bound in. Paris [1930]

ONE OF A LIMITED EDITION *sur alfa satiné d'Outhenin-Chalandre* paper. Measures 5½ by 8 inches.

123. COCTEAU, JEAN. Portraits-Souvenir, 1900-1914. *Illustrated by the author.* 12mo, original paper covers, uncut. In a decorative board slip case. Paris: Editions Grasset [1935]

The poet's impressions of an era. Brilliant chatter about the limelight, stardust, and fabulous people of that period. This is a copy for the press numbered CCI and measures 4¼ by 7½ inches.

124. COLOR PRINTS. JULIA FRANKAU. Eighteenth Century Colour Prints: An Essay on Certain Stipple Engravers and their work in Color. *Colored frontispiece, and* 51 *full-page monochrome plates of the works of Bartolozzi, Ward, Schiavonetti, and others, after Morland, Reynolds, Cosway, and others.* Folio, original cloth, uncut. London, 1900

A FINE WORK. With the Cortlandt F. Bishop bookplate.

125. CONTEMPORARY ART. ROM LANDAU. Der Unbestechliche Minos. Kritik an der Zeitkunst. 16 *full-page colored reproductions, and* 188 *black and white illustrations of sculptures and drawings by Degas, Pissarro, Matisse, Derain, and others.* Small 4to, three-quarter green morocco, gilt top. Hamburg, 1925

126. CONTEMPORARY ART. CARL EINSTEIN. Die Kunst des 20. Jahrhunderts. *Hundreds of reproductions, many full-page plates, partly in color.* Thick royal 8vo, half blue levant morocco, gilt top. Berlin, 1926

One of the invaluable comprehensive "*Propylaen Kunstgeschichte*" books. The illustrations show modern paintings, sculptures, prints, etc.

127. COQUIOT, GUSTAVE. Bonnard. 38 *reproductions of paintings, and* 8 *reproductions of drawings.* 4to, half red morocco, uncut. Paris, 1922

128. COQUIOT, GUSTAVE. En Suivant La Seine. *With* 40 *full-page hitherto unpublished black and white drawings,* 7 *of them double pages, by Bonnard, Derain, Raoul Dufy, Othon Friesz, Marie Laurencin, Picasso, Utrillo, Suzanne Valodon, Vlaminck, and others.* 4to, original paper covers, uncut and unopened. In a marbled board slip case. Paris: André Delpeuch, 1926

ONE OF 150 COPIES *sur Vélin de Rives* of an edition of 235 copies. This is a travelogue along the river Seine as seen through the eyes of Coquiot and the galaxy of brilliant artists who have illustrated the work. This copy measures 7½ by 10 inches.

129. [COROT, CAMILLE.] ETIENNE MOREAU-NELATION. Corot, raconté par lui-meme. 284 *reproductions, letters and portraits.* 2 vols., 4to, original wrappers, uncut. In two morocco-backed cloth slip cases. Paris, 1924

A thorough study of Corot's life and art, based on his letters and journals.

130. [COROT, CAMILLE.] FRANCOIS FOSCA. Corot. *With* 104 *plates by Camille Corot.* Large 4to, original illustrated paper covers, uncut. In a marbled board slip case. Paris: Librairie Floury, 1930

One of the best French monographs on Corot. Measures 9 by 11 inches.

131. [COROT, CAMILLE.] C. BERNHEIM DE VILLERS. Corot, Peintre de Figures. 345 *reproductions, of which* 2 *are in color.* Folio, original wrappers. In a morocco-backed board slip case. Paris, 1930

A FINELY ILLUSTRATED MONOGRAPH, and a complete case history of Corot's figure paintings.

132. [COROT, CAMILLE.] S. RAZOUMMOVSKAJA. Corot in the Museums of the U. S. S. R. 20 *full-page colored and mounted reproductions.* 4to, loose, as issued. In a cloth portfolio. [Moscow:] Pushkin Museum of Fine Arts, n.d.

133. [CORREGGIO, ANTONIO ALLEGRI DA.] CORRADO RICCI. Antonio Allegri da Correggio, his Life, his Friends, and his Time. From the Italian by Florence Simmonds. 37 *full-page plates and* 190 *text illustrations.* Small folio, original cloth, uncut. In a blue morocco-backed board slip case. London, 1896

A NOTABLE WORK ON CORREGIO, completely illustrated, including his great frescoes. Contains an index and catalogue of the artist's works.

134. COSTUME, etc. Nuova Raccolta rappresentante I Costumi Religiosi Civili, e Militari degli antichi Egiziani, Etruschi, Greci, e Romani. 49 *engraved plates by Pronti, displaying various objects and implements characterstic of the early and classical cultures, vases, chairs, weapons, etc.* Small oblong 4to, half vellum. Roma, *circa* 1810

With the autograph signature of Frederic Crowninshield on the title-page.

135. COSTUME, etc. PAUL LACROIX. The XVIIIth Century, its Institutions, Customs, and Costumes. France, 1700-1789. *With* 21 *colored lithographic plates, and numerous wood engravings, after Watteau, Boucher, Gravelet, and others.* Thick royal 8vo, half green morocco, gilt edges. London, 1876

136. COSTUME. J. MOYR SMITH. Ancient Greek Female Costume. 112 *full-page plates, and numerous text illustrations.* Square 12mo, red morocco-backed boards. London, 1882

With the autograph signature of Frederic Crowninshield on the title-page.

137. COSTUME. CAMILLE PITON. Le Costume Civil en France du XIII^e au XIX^e Siècle. *With about* 700 *illustrations, many of them full-page colored plates of costume, statues, murals, tapestries, etc.* 4to, boards, morocco back and corners, gilt top. Paris, recent

The illustrations show the fascinating change of fashion starting from the Trecento to the Franco-Prussian War.

138. [COURBET, GUSTAVE.] GEORGES RIAT. Gustave Courbet. 18 *full-page plates and numerous text reproductions.* 4to, three-quarter red levant morocco, gilt top, uncut, original wrappers bound in. Paris, 1906

A HANDSOME AND AUTHORITATIVE WORK.

139. [COURBET, GUSTAVE.] THEODORE DURET. Courbet. 40 *full-page reproductions.* Small 4to, red morocco-backed boards, uncut. Paris, 1918

140. [COURBET, GUSTAVE.] CHARLES LEGER. Courbet. *With about* 124 *reproductions of his works including* 64 *full-page plates.* 4to, original wrappers. In a board slip case. Paris [1929]

A detailed and comprehensive discussion of the artist's life and works.

141. [COURBET, GUSTAVE.] PIERRE COURTHION. Courbet. *With* 96 *full-page reproductions.* Imp. 8vo, original wrappers, uncut. In a board slip case. Paris, 1931

A VALUABLE WORK ON COURBET.

142. COVARRUBIAS, MIGUEL. The Prince of Wales and other Famous Americans. *With* 66 *full-page caricatures of which two are* IN COLOR. 4to, half blue levant morocco, gilt top, uncut. New York: Knopf, 1925

FIRST EDITION. A remarkable collection of caricatures by the talented Mexican artist, Miguel Covarrubias. The caricatures include those of Charlie Chaplin, Calvin Coolidge, H. L. Mencken, George Jean Nathan, Theodore Dreiser, George Gershwin, Leopold Stokowski, Carl Van Vechten, Eddie Cantor, Alexander Woollcott, Frank Crowninshield, and Miguel Covarrubias himself.

This copy measures 6¾ by 9 inches.

AUTOGRAPH PRESENTATION COPY FROM THE ARTIST, with the following inscription on the fly-leaf, accompanied by a profile bust drawing of the artist: "*To Frank Crowninshield who made this book possible. His friend Miguel Covarrubias, New York, Nov.* 2, 1925."

WITH AN ORIGINAL DRAWING

143. [COVARRUBIAS, MIGUEL.] Blues. An Anthology. Edited by W. C. Handy. With an Introduction and Notes by Abbe Niles. [With music.] *Illustrations by Miguel Covarrubias.* Large 4to, original cloth. In a board slip case. New York, 1926

AUTOGRAPH PRESENTATION COPY from the artist.

Above the inscription is a sketch of a negro blues singer. The copy measures 11⅞ x 9 inches.

144. [COVARRUBIAS, MIGUEL.] Negro Drawings. With a Preface by Ralph Barton and an Introduction by Frank Crowninshield. *With* 57 *full-page drawings after the originals in line, pencil, wash, gouache and oil,* 8 IN COLOR. 4to, original cloth, gilt top. In the original slip case enclosed in a brown calf-backed slip case.

New York: Knopf, 1927

FIRST EDITION. ONE OF 100 COPIES SPECIALLY BOUND and signed by the artist. WITH AN ORIGINAL DRAWING. Measures 7½ by 10¼ inches. Covarrubias is the first important artist thoroughly to understand the American negro types.

145. [COVARRUBIAS, MIGUEL.] RENE MARAN. Batouala. A Novel. Translated by Alvah C. Bessie. *Beautifully and richly illustrated with pen and ink drawings and full-page reproductions* IN COLOR. Small folio, full *café-au-lait* leather, tooled with horizontal lines in blind, uncut. In a decorative board slip case.

New York: The Limited Editions Club, 1932

Signed by the artist. AUTOGRAPH PRESENTATION COPY FROM COVARRUBIAS with the following inscription on the end-leaf: "*To Frank. This Batouala is the result of the negro drawings for which he was responsible . . .*" Measures 13¼ by 8½ inches.

A MEXICAN ARTIST'S CONCEPTION OF "TYPEE"

146. [COVARRUBIAS, MIGUEL.] HERMAN MELVILLE. Typee. A Romance of the South Seas. With an Introduction by Raymond Weaver. *With* 24 *illustrations in brilliant colors by Miguel Covarrubias.* 8vo, original boards, uncut. In a decorative board slip case.

New York: The Limited Editions Club, 1935

ONE OF 1,500 COPIES, signed by the artist. PRESENTATION COPY FROM COVARRUBIAS. Measures 6¼ by 9½ inches.

147. [COVARRUBIAS, MIGUEL.] W. H. HUDSON. Green Mansions. A Romance of the Tropical Forest. *With* 26 *illustrations,* 8 *of which are* COLOR PLATES. 8vo, original colorful pictorial boards and end-papers. In a board slip case.

New York: For the Members of the Heritage Club [1936]

A COLORFUL AND HANDSOMELY ILLUSTRATED COPY of this famous work. Measures 6¼ by 9¾ inches.

148. COVARRUBIAS, MIGUEL. Island of Bali. *Frontispiece in color and numerous illustrations by Miguel Covarrubias. With an album of photographs by Rose Covarrubias.* Thick royal 8vo, pictorial cloth. In a decorative board slip case.

New York: Knopf, 1937

FIRST EDITION. The drawings and photographs represent scenes and views of Balinese life, art, ornaments, religious motives, etc.

AUTOGRAPH PRESENTATION COPY FROM COVARRUBIAS, with the following inscription on the end-leaf: "*To Frank, this is the result of the clandestine sortie of which you disapproved so emphatically . . .*" This volume measures 9½ by 6 inches.

149. [CRANACH, LUCAS.] Curt Glaser. Lukas Cranach. *Numerous reproductions, including a number of full-page plates.* Royal 8vo, original cloth. In a board protecting cover, enclosed in a board slip case. Leipzig, 1923

150. [CRANACH, LUCAS.] Max J. Friedlander and Jakob Rosenberg. Die Gemalde von Lucas Cranach. 368 *full-page reproductions.* 4to, original cloth. In a board protecting cover. Berlin, 1932

A magnificent work on, perhaps, the greatest of German masters. Example of a perfect art book.

151. CRETAN ART. Helmuth T. Bossert. Kunst und Kunstgewerbe im Agaischen Kulturkreisse. 272 *reproductions of excavations of buildings, carvings, fresco paintings, etc.* Royal 8vo, three-quarter red morocco, gilt top. Berlin, 1921

152. CRETE. James Baikie. The Sea-Kings of Crete. *With* 32 *full-page illustrations of ruins and works of Cretan Art.* 8vo, three-quarter blue morocco, gilt top. London, 1926

153. CUBIST ART. Guillaume Janneau. L'Art Cubiste. Théories et Réalisations. Etude Critique. *With* 48 *reproductions of the work of Picasso, Braque, Léger, Gleizes, Lhote, and others, some in brilliant color, others in black and white.* 4to, original pictorial paper covers, uncut and unopened.

Paris: Editions d'Art Charles Moreau [1929]

The text printed by Ducros and Colas, the reproductions printed by D. Jacomet. Measures 8¼ by 10¾ inches.

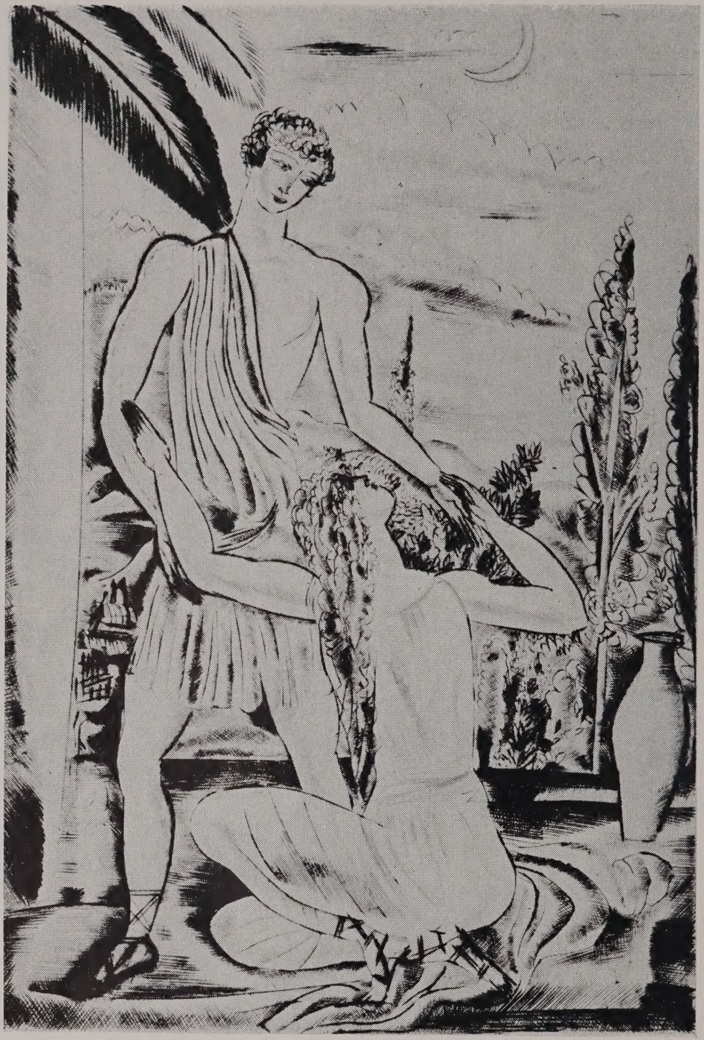
154. DALE COLLECTION. Henry McBride. The Chester Dale Collection at New-York. [In "Formes," April, 1931]. Small 4to, original wrappers. In a board slip case. Paris, 1931

An essay concerning the collection of Mr. and Mrs. Chester Dale, with a few full-page reproductions of Manet, Picasso, Cézanne, Modigliani, and others. Also other articles on Picasso, Lapicque, Kokoscha, and others.

155. DANCES OF INDO-CHINA. Raymond Cogniat. Danses d'Indochine. 60 *full-page plates.* 4to, original wrappers. In a board slip case. Paris [1932]

With an introduction and notes.

156. [DAVID, JACQUES-LOUIS.] Richard Cantinelli. Jacques-Louis David 1748-1825. *Portrait, and numerous full-page plates.* 4to, original wrappers, uncut. In a board slip case. Paris, 1930



[NUMBER 157]

157. [DAVID, HERMINE.] ANDRE SUARES. Cressida. *With* 32 *etchings by Hermine David* (10 large and 22 small) *each* IN TWO STATES, *and an extra* (rejected) *plate in duplicate at the end.* 4to, original paper covers, uncut. In a marbled board slip case.
Paris: Aux Editions Emile-Paul Frères [1926]

ONE OF 25 COPIES ON IMPERIAL JAPANESE VELLUM of an edition of 225 copies.

A BEAUTIFULLY MADE BOOK embodying the story of Troilus and Cressida and the royal Trojan family. Its theme is the eternal one of love. Printed by Louis Kaldor, the master printer. Measures 11¼ by 8¾ inches.

[See illustration]

158. [DAVID, HERMINE.] HUGUES REBELL. Les Nuits Chaudes du Cap Français. *With numerous exquisite and charming etchings in dry-point, heightened with color.* Small 4to, original paper covers, uncut. In a decorative board slip case.
Paris: Henri Jonquières, 1927

ONE OF A LIMITED NUMBER OF COPIES *sur vélin de Rives* paper.

159. [DAVID, HERMINE.] The Princess of Clèves. A Novel by Madame de La Fayette. Translated from the French by H. Ashton, with an Introduction by Jean Cocteau. *With* 8 *plates* IN COLOR. 8vo, decorative cloth. In a board slip case.
London: Nonesuch Press, 1943

160. [DAUMIER, HONORE.] ARSENE ALEXANDRE. Honoré Daumier, l'Homme et l'Oeuvre. *Frontispiece portrait, and* 49 *reproductions.* Imp. 8vo, half brown morocco, gilt top, uncut, original front wrapper bound in, some slight foxing in text.
[Paris, 1888]

ONE OF ONLY 12 COPIES ON CHINA PAPER.

161. [DAUMIER, HONORE.] ANDRE FONTAINAS. La Peinture de Daumier. 46 *full-page reproductions, including a portrait of the artist.* 4to, three-quarter blue morocco, gilt top. [Paris, 1923]

162. [DAUMIER, HONORE.] RAYMOND ESCHOLIER. La Vie et l'Art Romantiques. Daumier, Peintre et Lithographe. *Portrait, and about* 160 *reproductions, including many full-page plates.* Small 4to, three-quarter red morocco, gilt top. Paris, 1923

An outstanding study of this artist.

163. DAUMIER, HONORE. Cent Vingt Lithographies de H. Daumier. Reproduite en facsimile avec une Introduction et des Notes de Jean Laran. 120 *full-page reproductions.* Royal 4to, original cloth-backed boards. In a citron morocco-backed board slip case. Paris, 1929

ONE OF 310 COPIES. A NOTABLE WORK, with fine reproductions of the Daumier lithographs.

164. [DAUMIER, HONORE.] RAYMOND ESCHOLIER. Daumier, 1808-1879. 101 *full-page plates.* 4to, original wrappers, uncut. In a board slip case. Paris, 1930

165. [DAUMIER, HONORE.] Der Maler Daumier. Herausgegeben von Eduard Fuchs. *With over* 400 *reproductions, mainly full-page, and text illustrations.* Folio, half red morocco. New York [1930]

166. [DAUMIER, HONORE.] CHARLES BAUDELAIRE. Les Dessins de Daumier. *Portrait, and* 50 *full-page reproductions.* 4to, three-quarter green morocco, gilt top, original wrappers bound in. Paris, n.d.

WITH AN ORIGINAL ETCHING BY DAVIES

167. [DAVIES, ARTHUR B.] The Etchings & Lithographs of Arthur B. Davies. Compiled and with an Introduction by Frederic Newlin Price. *Portrait and* 205 *illustrations.* Large 4to, leather-backed cloth, gilt top, uncut. New York, 1929

ONE OF 200 specially bound COPIES which in addition to the 205 reproductions of Davies' graphic work, include an original etching, "*The Doorway to Illusion*" by the artist.

AUTOGRAPH PRESENTATION COPY from the compiler.

168. DECORATION, FURNITURE and ARCHITECTURE. ROBERT AND JAMES ADAM. The Architecture, Decoration, and Furniture, of Robert & James Adam. 24 *full-page plates.* Royal 4to, three-quarter green morocco, uncut. London, 1880

Name of present owner on a front fly-leaf.

169. DECORATION, PORCELAIN, etc. Ernest Bosc. Dictionnaire de l'Art, de la Curiosité et du Bibelot. *With over* 700 *reproductions, including* 35 *full-page plates, a few in color.* Imp. 8vo, half red morocco, gilt top. Paris, 1883

With a very great variety of subjects, including porcelains, jewelry, clocks, ivories, armor, enamels, etc., etc.

170. DECORATIVE PAINTING. A. DE CHAMPEAUX. Histoire de la Peinture Décorative. 73 *engraved reproductions by Libonis and others, after Giotto, Mantegna, le Tintoret frescoes at Fontainebleau.* 8vo, half red morocco; inner hinges cracked. Paris, 1890

An authoritative work on decorative and mural painting in Italy, France, and England. With the name of Frederic Crowninshield stamped on a page of text.

171. [DEGAS, EDGAR.] Degas. *With a vignette on the title-page reduced from plate* LXXIII, 98 *reproductions of paintings, pastels, drawings and prints, and* 4 EXCEEDINGLY FINE *reproductions of pastels* IN FULL COLOR, *matted and ready for framing.* Folio, original pictorial covers, uncut. In a calf-backed, decorative board slip case. Paris: Galerie A. Vollard, 1914

ONE OF 275 COPIES ON JAPAN PAPER of an edition of 800 copies. A BEAUTIFUL WORK measuring 11 by 15 inches. The imprint on the front cover reads: "Paris, Bernheim-Jeune & Cie, Editeurs . . . 1918."

A WORK OF GREAT LEARNING AND BEAUTY

172. [DEGAS, EDGAR.] PAUL LAFOND. Degas. *Portrait, and about* 175 *reproductions, some full-page and in color.* 2 vols., small 4to, three-quarter blue levant morocco, gilt tops, uncut; one inner hinge cracked. Paris, 1918-9

173. [DEGAS, EDGAR.] PAUHL LAFOND. Degas. *With about* 153 *reproductions, many full-page, some in color.* Small 4to, blue morocco-backed boards, uncut. Paris, 1918

174. [DEGAS, EDGAR.] PAUL LAFOND. Degas. *With about* 80 *reproductions, all mounted, a number in color.* 4to, half orange morocco, gilt top. Paris, 1919

A continuation of Lafond's work on the same artist, issued in 1918.

175. [DEGAS, EDGAR.] PAUL JAMOT. Degas. 74 *reproductions.* 4to, three-quarter green levant morocco, gilt top, original front wrapper bound in. Paris, 1924

176. [DELACROIX, EUGENE.] RAYMOND ESCHOLIER. La Vie et l'Art Romantiques: Delacroix, Peintre, Graveur, Ecrivain, 1798-1863. *With hundreds of reproductions, including a large number of full-page plates, many in color.* Together 3 vols., small 4to, half red morocco, gilt tops, uncut. Paris, 1926-9

IMPORTANT PUBLICATION.

177. [DELACROIX, EUGENE.] CHARLES BAUDELAIRE AND HANS GRABER. Eugene Delacroix. Zeichnungen Aquarelle und Pastelle. 60 *full-page reproductions.* 4to, half brown morocco-backed boards. Basel, 1929

A PORTFOLIO NOW RARELY FOUND

178. [DELACROIX, EUGENE.] Eugène Delacroix. 71 *full-page mounted plates, many in color.* Folio, loose, as issued. In the original cloth portfolio, with ties. Paris: Helleu et Sergent, 1928

A FINE SERIES OF PLATES, suitable for framing. Measures 17½ by 12¼ inches.

179. [DELACROIX, EUGENE.] The Journal of Eugène Delacroix. Translated from the French, by Walter Pach. *Portrait, and numerous reproductions, including* 8 *plates in color.* Small 4to, original cloth. In a board slip case. New York [1937]

Presentation copy from the translator to Frank Crowninshield, with an autograph inscription on the front end-leaf.

180. [DEPAQUIT, J.] MAX JACOB. Matorel en Province. Fragment d'un Prologue qui fut enlevé par l'Auteur a son Roman "Le Terrain Bouchaballe." *With* 5 *illustrations.* 8vo, original paper covers, uncut and unopened. In a marbled board slip case. Paris: Editions Lucien Vogel, 1921

ONE OF 500 COPIES *sur papier d'Arches sans colle,* of an edition of 512 copies.

181. [DERAIN, ANDRE.] MAX JACOB. Les Oeuvres Burlesques et Mystiques de Frère Matorel, Mort au Couvent. *With 66 small woodcuts by Derain.* 8vo, original paper covers, uncut. In a marbled board slip case. Paris: Henry Kahnweiler [1912]

ONE OF 85 COPIES *sur papier de Hollande de van Gelder,* signed by the author and artist, of an edition of 106 copies.

The plates were destroyed upon publication. Measures 6¼ by 9 inches.

182. [DERAIN, ANDRE.] RENE DALIZE. Ballade du pauvre Macchabé mal enterré. Suivi de deux souvenirs de Guillaume Apollinaire & André Salmon. *Numerous decorations by Derain.* Oblong 4to, original paper covers, uncut and unopened. In a decorative board slip case. Paris: Imprimerie François Bernouard [1919]

ONE OF 110 COPIES *sur Arches,* of an edition of 135 copies. SIGNED BY ANDRE DERAIN. Measures 11 by 11¾ inches.

This is a grimly sardonic poem published on the initiative of Apollinaire and Salmon, as a memorial to the author who was killed in action in the first world war.

183. [DERAIN, ANDRE.] MAURICE VLAMINCK. A La Santé du Corps. Poëme. *With 4 black and white lithographs.* 4to, original paper covers, uncut and unopened. In a marbled board slip case. Paris: François Bernouard [1919]

ONE OF 100 COPIES *sur papier d'Arches,* of an edition of 104 copies. SIGNED BY THE ARTIST. Measures 8¼ by 11 inches.

A humorously philosophical poem on the four seasons of life.

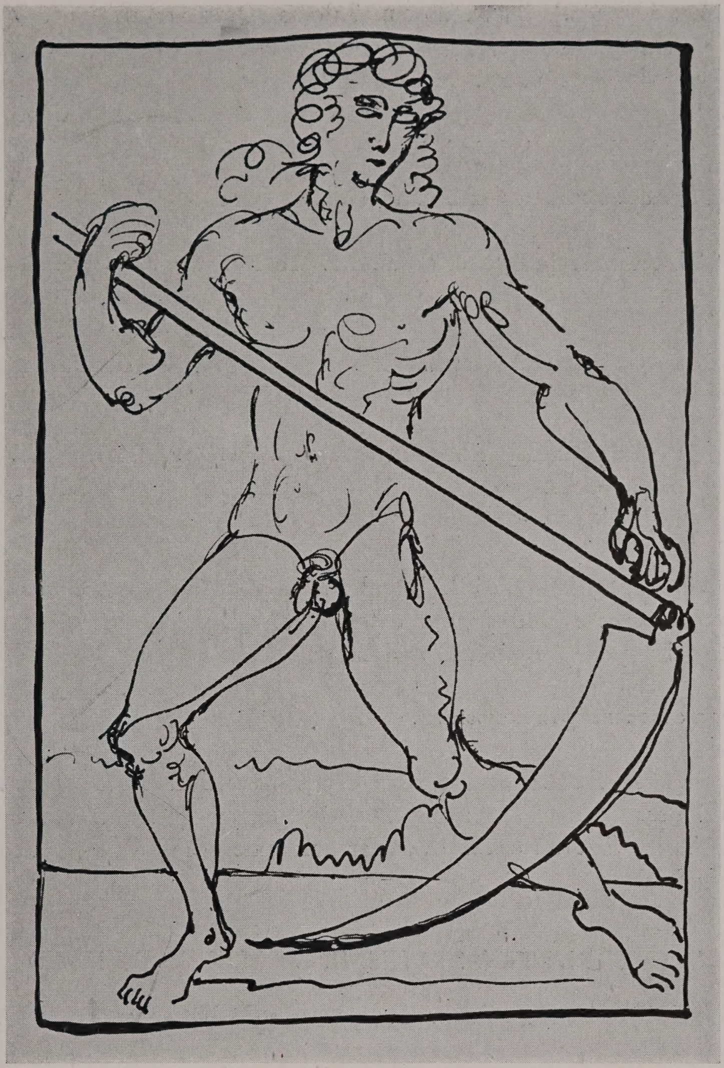
184. [DERAIN, ANDRE.] ANDRE SALMON. Le Calumet. *With 59 small woodcuts.* 16mo, original paper covers, uncut and unopened. In a marbled board slip case.
Paris: Editions de la Nouvelle Revue Française, 1920

185. [DERAIN, ANDRE.] La Cassette de Plomb. Poëmes de monsieur Georges Gabory. *With 2 hitherto unpublished etchings by André Derain.* Royal 8vo, original paper covers, uncut. In a marbled board slip case.
Paris: Imprimerie François Bernouard, 1920

ONE OF 125 COPIES *sur papier vergé d'Arches à la forme,* of an edition of 155 copies. This copy is signed by Derain.

186. [DERAIN, ANDRE.] ELIE FAURE. A. Derain. 59 *full-page plates, and text illustrations.* Royal 8vo, three-quarter green morocco, gilt top, original wrappers bound in.
[Paris, 1927]

187. [DERAIN, ANDRE.] ANDRE SALMON. André Derain. 38 *full-page reproductions, a few in color, and text illustrations.* 4to, half orange morocco, gilt top, original front wrapper bound in. Paris, 1929



[NUMBER 188]

ONE OF DERAIN'S SCARCE AND IMPORTANT WORKS

188. [DERAIN, ANDRE.] Vincent Muselli. Les Travaux et les Jeux. *With 43 original lithographs by Derain.* 4to, original covers, uncut; loose in binding. In a marbled board slip case. Paris: Chez J. E. Pouterman, 1929

ONE OF 88 COPIES *sur papier de Hollande Van Gelder Zonen* of an edition of 111 copies. This copy is signed by the author and artist and initialed by the publisher. Measures 9 by 11½ inches. This work was printed by Coulouma in Argenteuil and the lithographs were printed by Duchatel in Paris.

[See illustration]

189. [DERAIN, ANDRE.] OSCAR WILDE. Salome. Drame en un Acte. *With* 10 *full-page gouache drawings on black paper and reproduced "au pochoir" by André Derain.* 4to, original paper covers, uncut. In a cloth slip case.
Paris: The Limited Editions Club, 1938

In French, as Oscar Wilde wrote it. It is designed by René Ben Sussan and printed by Dehon et Cie. in the Faubourg Saint-Denis, Paris, the type being a new face designed by A. M. Cassandre, called Peignot and set by hand. SIGNED BY THE ARTIST. Measures 8 by 11 inches.

190. [DERAIN, ANDRE.] GEORGES GABORY. Le Nez de Cléopâtre. *With* 10 *dry-points by Derain.* 12mo, original paper covers, uncut. In a marbled board slip case.
Paris: Editions de la Galerie Simon, n.d.

ONE OF 90 COPIES *sur papier de Hollande Van Gelder,* signed by the author and artist. A romance of a poet's Parisian loves. A very scarce book, measuring 4⅝ by 6⅝ inches.

191. [DESPIAU, CHARLES.] ADOLPHE BASLER. Despiau. 24 *reproductions.* 4to, red morocco-backed boards.
New York [1927]

No. IX of "*Les Albums d'Art Druet*".

192. DE TURIQUE, MARCELLE B. Raoul Dufy. *With* 175 *illustrations including a finely etched frontispiece by Dufy, and a few illustrations in color.* Thick royal 8vo, original pictorial paper covers, uncut and unopened. In a marbled board slip case.
Paris: Librairie Floury, 1930

A HANDSOME AND COMPREHENSIVE MONOGRAPH.

193. [DEVERIA, ACHILLE and EUGENE.] MAXIMILIEN GAUTHIER. La Vie et l'Art Romantiques. Achille et Eugène Devéria. *Profusely illustrated, some plates exquisitely colored.* Small 4to, three-quarter green morocco, gilt top, uncut, original wrappers bound in.
Paris, 1925

ETCHINGS IN TWO STATES, ONE COLORED BY HAND

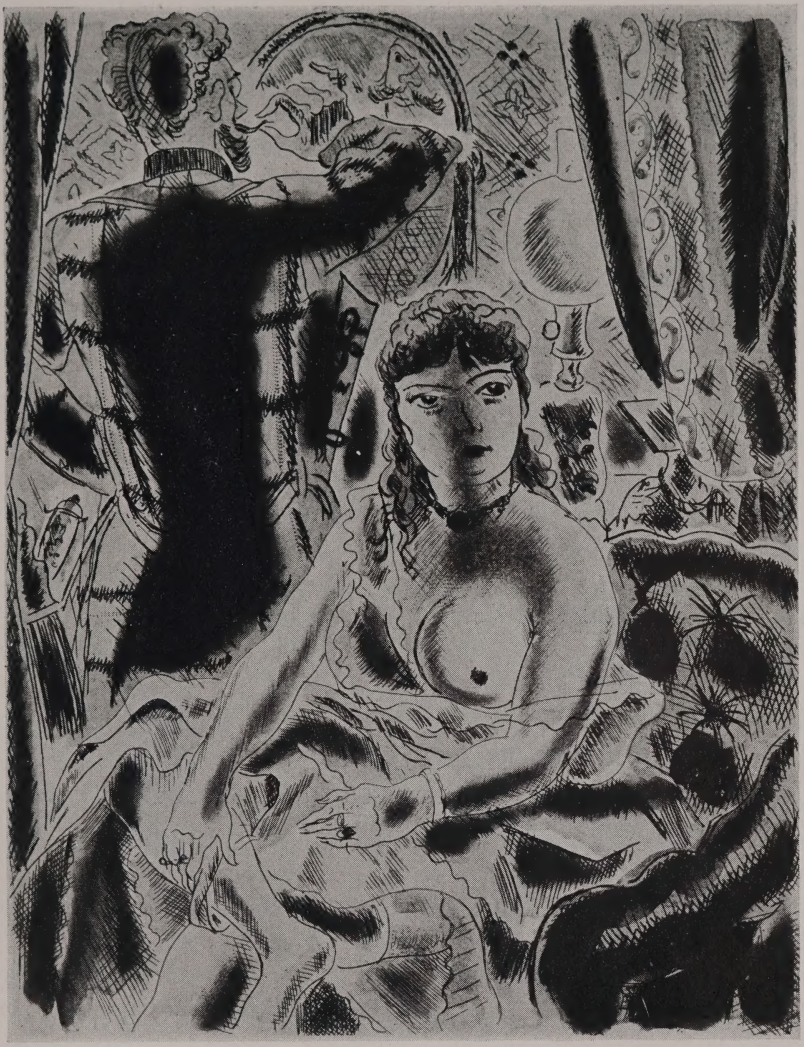
194. [DIGNIMONT.] TRISTAN BERNARD. Amants et Voleurs. *Vignettes, also* 15 *full-page etchings* IN TWO STATES, *one in black and white, the other* COLORED BY HAND. Thick 4to, original paper covers, uncut and unopened. In a maroon calf-backed, marbled board slip case.
Paris: Editions de la Roseraie, 1927

ONE OF 300 COPIES *sur Vélin de Rives,* of an edition of 420 copies. Measures 9 by 11½ inches.

WITH AN ADDITIONAL SET OF THE ETCHINGS

195. [DIGNIMONT.] FRANCIS CARCO. Bob et Bobette s'Amusent. *Numerous etchings in color by Dignimont.* 4to, half citron levant morocco, gilt top, uncut.
Paris: Emile Hazan [1930]

ONE OF 25 COPIES *sur vélin de Hollande van Gelder* of an edition of 833 copies. Inserted in a pocket in the back cover is AN ADDITIONAL SET OF UNCOLORED ETCHINGS including an extra copy of one of the etchings in another state. There is a duplicate of this latter etching in color. Measures 7¼ by 9½ inches.



[NUMBER 196]

196. [DIGNIMONT.] Guy de Maupassant. Boule de Suif; La Maison Tellier; Le Port. *With* 25 colored etchings, 11 *being full page.* Small 4to, original paper covers, unbound. In an orange morocco-backed decorative board slip case.

Paris: Editions Excelsior [1930]

one of 265 copies *sur vélin de Rives a la Forme* of an edition of 302 copies.

Dignimont's illustrations are among the finest made of De Maupassant's works.

[See illustration]

197. [DIGNIMONT.] Francis Carco. Les Innocents. *With a title-page vignette and 7 full-page colored etchings by Dignimont.* 4to, original decorative paper wrappers, uncut and unopened. In a decorative board slip case. Paris: Emile Hazan, 1930

ONE OF 800 COPIES *sur vélin d'Arches, a la forme,* [of an edition of 873 copies] specially manufactured for this edition with the signature of the author as the watermark. Measures 7½ by 10 inches.

198. [DIGNIMONT.] Francis Carco. Jésus La Caille. *With hand-colored etched vignette on title-page and a number of full-page* COLORED *etchings by Dignimont.* 4to, original pictorial paper covers, uncut and unopened. In a marbled board slip case. Paris: Emile Hazan & Cie. [1929]

ONE OF 800 COPIES *sur vélin d'Arches, a la Forme* of an edition of 873 copies. Measures 9½ by 7⅛ inches. Printed by Coulouma at Argenteuil.

199. DOMESTIC ARCHITECTURE, FURNITURE, etc. H. T. Lindberg. Domestic Architecture. With an Introduction by Royal Cortissoz. 79 *full-page plates of architecture, furniture, etc.* Royal 4to, original red leather-backed cloth. New York, 1940

200. [DONATELLO.] Arduino Colasanti. Donatello. 240 *full-page reproductions.* Royal 8vo, three-quarter dark red morocco, gilt top, original wrappers bound in. Paris, 1921

201. [DORE, GUSTAVE.] Aventures du Baron de Munchhausen. Traduction Nouvelle par Théophile Gautier fils. *With many full-page and text illustrations.* Imp. 8vo, three-quarter brown levant morocco, gilt top; one cover slightly stained, and some slight marginal stains. Paris, n.d.

202. [DORE, GUSTAVE.] Francois Rabelais. The Works of Rabelais. Faithfully translated from the French, with variorum notes. *Numerous illustrations by Gustave Doré.* Thick 12mo, three-quarter red morocco, gilt top; with name and writing on the half-title. London: John Camden Hotten, n.d.

203. DOUCET COLLECTION. Collection Jacques Doucet. *Numerous reproductions.* 3 vols., 4to, half red morocco. Paris, 1912

A SUMPTUOUS CATALOGUE of one of the most famous collections of French works of art, including paintings, pastels, drawings, porcelains, tapestries, etc. ever dispersed in Paris at public sale. PRICED THROUGHOUT IN PENCIL.

204. DRAWINGS BY THE MASTERS. Handzeichnungen alter Meister in Privatsammlungen. Herausgegeben von Professor Dr. Felix Becker. 50 *full-page reproductions of drawings of German, Flemish, Dutch, French and Italian Masters, from the* XV to XVIII *Centuries.* Folio, loose, in the original half vellum portfolio, as issued. In a brown calf-backed slip case. Leipzig, 1922

ONE OF 500 COPIES.

205. DRAWINGS. M. Delacre and P. Lavallee. Dessins de Maîtres Anciens. 48 *full-page reproductions of drawings by Brueghel, Callot, Van Dyck, Ingres, Murillo, Rembrandt, Rubens, Watteau, and others.* Folio, original wrappers, uncut. In a board slip case. Paris, 1927

AN IMPORTANT WORK. The illustrations are mostly in sepia.

206. DRAWINGS. Pierre Lavallee. Dessins de Maîtres Anciens: Dessins Français du XVIII^e Siècle à la Bibliothèque de l'Ecole Nationale des Beaux-Arts. 48 *full-page reproductions of drawings by Boucher, Greuze, Pater, Watteau, and others.* Folio, original wrappers, uncut. In a board slip case. Paris, 1928

A FINE PUBLICATION.

207. DRAWINGS. Agnes Mongan and Paul J. Sachs. Drawings in the Fogg Museum of Art. 403 *full-page reproductions of the Italian school, and other European schools.* 3 vols. including two vols. of plates, folio, original cloth. In board protecting covers. Cambridge, 1940

ONE OF THE MOST IMPRESSIVE WORKS OF ITS KIND ATTEMPTED IN AMERICA. NOW OUT OF PRINT.

208. [DUFY, RAOUL.] Les Elégies Martiales de Roger Allard. *With numerous woodcuts in the text by Dufy.* Square 12mo, original paper wrappers, uncut. In a marbled board slip case. Paris: chez Camille Bloch, 1917

ONE OF 180 COPIES *sur vélin teinté de Rives.* Measures 5¼ by 6½ inches. These nostalgic poems were written during the last war.

209. [DUFY, RAOUL.] Guillaume Apollinaire. Le Bestiaire ou Cortège d'Orphée. *With numerous woodcuts.* 12mo, half red morocco, original front wrappers bound in. Paris: Editions de La Sirène, 1919

The woodcuts of Dufy that appear in this volume were reduced from the originals published in a larger edition. Measures 7½ by 5¾ inches.

A RARE VOLUME BY RAOUL DUFY

210. [DUFY, RAOUL.] Remy de Gourmont. Des Pensées inédites avec dix-huit dessins de Raoul Dufy et une préface de Guillaume Apollinaire. *With* 18 *full-page portrait sketches and an intriguing four-fold sheet of designs by Raoul Dufy.* Large 4to, loose in the original blue board portfolio as issued. In a citron calf-backed, marbled board, slip case. [Paris: Editions de la Sirène, 1920]

ONE OF 100 COPIES. Executed on a hand press by Aimé-Jourde. Measures 10 by 12¾ inches.

211. [DUFY, RAOUL.] Stephane Mallarme. Madrigaux. *Vignette on title-page and* 25 *plates* IN BRILLIANT COLOR. 4to, original paper covers, uncut and unopened. In a marbled board slip case. Paris: Editions de la Sirène, 1920

ONE OF 1,000 COPIES *sur vélin Lafuma de Voiron,* of an edition of 1,110 copies. The text was printed by Louis Kaldor, the illustrations executed on a hand press by Aimé-Jourde and colored by Richard. Measures 8¼ by 10¾ inches.

212. [DUFY, RAOUL.] Marcel Willard. Tour d'Horizon. *With* 5 *etchings by Dufy.* Small 4to, half dark blue levant morocco, gilt top, uncut, original wrappers bound in.
[Paris: Au Sans Pareil, 1920]

ONE OF 325 COPIES *sur Vergé d'arches,* of an edition of 353 copies. The work was printed by Birault and the etchings by Aimé-Jourde.

213. [DUFY, RAOUL.] [Three pamphlets as follows:] Croquis de Modes. Soieries de Bianchini-Férier & Cie. Gazette du Bon Ton, No. 1. *With* 8 *plates* IN COLOR ⁘ Robes pour l'Eté 1920. Gazette du Bon Genre, No. 4. *With a panorama of a fashion parade,* IN COLOR ⁘ Toiles de Tournon, Lampas, Brocarts, et Brocatelles. Gazette du Bon Genre No. 8. *With* 4 *plates* IN COLOR *and* 2 *in black and white.* Together 3 pamphlets, small 4to, original paper covers. In a marbled board slip case.
Paris, 1920

An extremely interesting item. Measures $7\frac{11}{16}$ by 9¾ inches.

214. [DUFY, RAOUL.] Fernand Fleuret. Friperies. *With* 21 *colored vignettes by Dufy.* Square 12mo, green morocco-backed cloth, original front cover bound in.
Paris, 1923

ONE OF 300 COPIES *sur papier de raphia naturel,* of an edition of 370 copies. Measures 5¾ by 7¾ inches. The illustrations are hand colored by Jeanne Rosoy and L. Petitbarat.

215. [DUFY, RAOUL.] Guillaume Apollinaire. Le Poète Assassiné. *With* 36 *lithographs, some full-page, by Raoul Dufy.* 4to, original paper wrappers, uncut, in the original decorative board portfolio. In a gray morocco-backed, marbled board slip case.
Paris: se trouve au Sans Pareil, 1926

ONE OF 380 COPIES *sur vélin Montgolfier d'Annonay* of an edition of 470 copies. Printed by R. Coulouma at Argenteuil while the lithographs were printed by Duchatel in Paris. Measures 9 by 11¼ inches.

This work was issued for the eighth anniversary of the death of the poet Guillaume Apollinaire.

[See illustration]

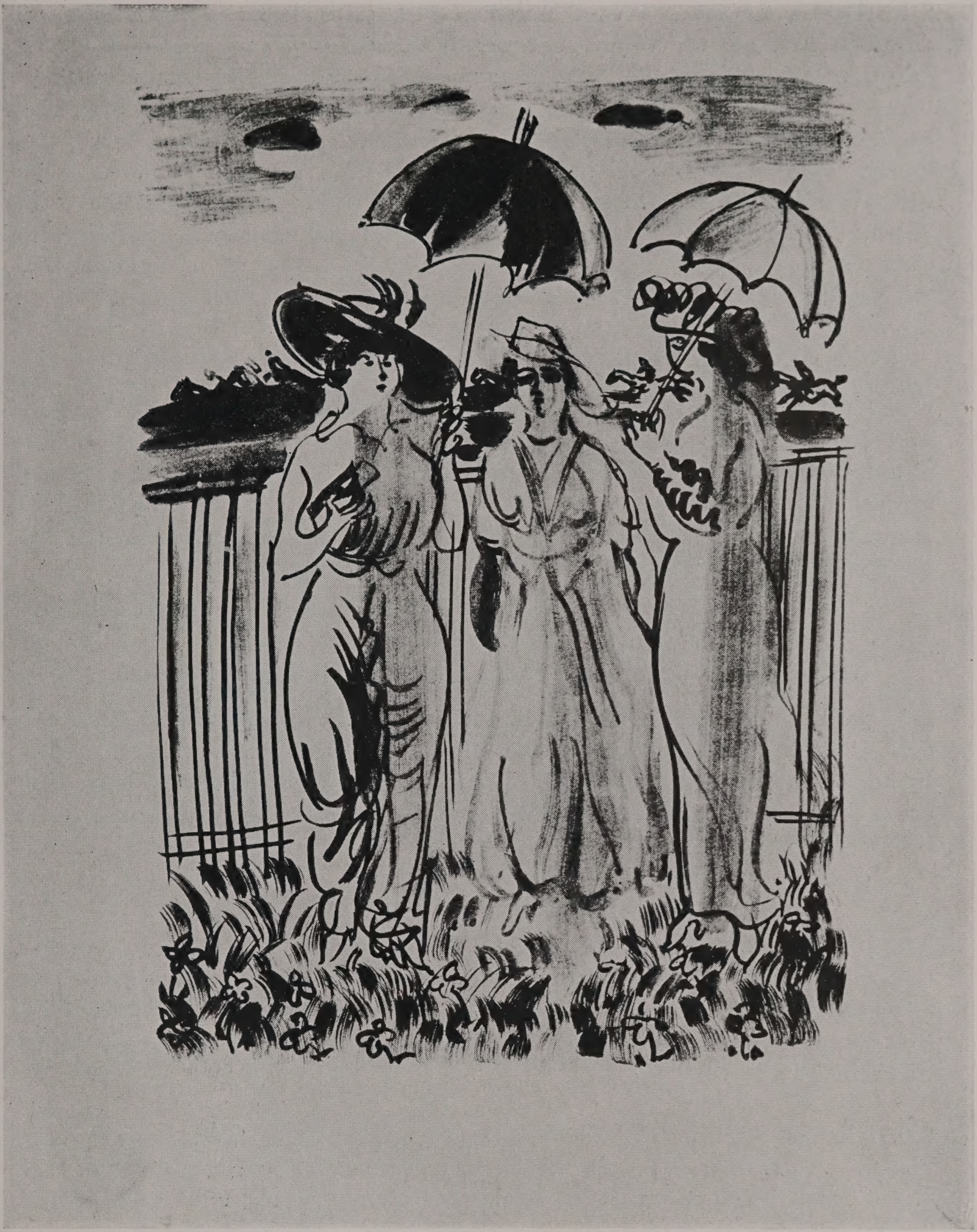
WITH AN ORIGINAL SIGNED ETCHING BY DUFY

216. [DUFY, RAOUL.] Christian Zervos. Raoul Dufy. *With* 5 *drawings reproduced in the text and* 96 *plates reproducing the artist's works.* Thick royal 4to, original paper covers, uncut. In the original board slip case.
Paris: Editions "Cahiers d'Art" [1928]

ONE OF THE 40 COPIES *sur Hollande Van Gelder* paper, of an edition of 800 copies. Measures 9 by 11½ inches. SCARCE.

217. [DUFY, RAOUL.] Christian Zervos. Raoul Dufy. 96 *full-page reproductions, and text illustrations.* 4to, half red levant morocco. Paris [1928]

ONE OF 800 COPIES.



Number 215: Raoul Dufy's *Poète Assassiné*

With Thirty-six Original Lithographs

218. [DUFY, RAOUL.] PIERRE COURTHION. XXe. Siècle Raoul Dufy. *With* 16 *drawings in the text and* 44 *full-page reproductions of Dufy's watercolors and lithographs, with* 2 *plates in color.* 4to, green morocco-backed marbled boards, uncut. Paris: Editions des Chroniques du Jour, 1929

ONE OF 325 COPIES *sur vélin,* of an edition of 375 copies. Measures 9 by 11¼ inches.

219. [DUFY, RAOUL.] FERNAND FLEURET. The Painter of Joy, Raoul Dufy. [In "Formes," December, 1930]. *Reproductions.* 4to, original wrappers. In a board slip case. Paris, 1930

The essay on Dufy is illustrated with eight reproductions, of which one is in color.

GENERALLY RECOGNIZED AS DUFY'S MASTERPIECE

220. [DUFY, RAOUL.] EUGENE MONTFORT. La Belle-Enfant ou l'Amour à Quarante Ans. *With a great profusion of original etchings by Dufy.* Royal 4to, unbound in pictorial paper wrappers, uncut and partly unopened. In a maroon morocco-backed marbled board slip case. Paris: Ambroise Vollard, 1930

ONE OF 245 COPIES *sur vélin d'Arches* of an edition of 390 copies. An unusual and interesting work with etchings of the greatest originality and beauty. Measures 13⅛ by 10 inches.

[See illustration]

ENRICHED BY FIVE ORIGINAL AND UNPUBLISHED ETCHINGS

221. [DUFY, RAOUL.] MARCELLE B. DE TURIQUE. Raoul Dufy. *With* 175 *illustrations, a few* IN COLOR. 4to, original colorful pictorial wrappers, uncut and unopened. In a decorative board slip case. Paris: Librairie Floury, 1930

ONE OF 200 COPIES on Japan paper enriched with five original and unpublished etchings, which do not appear in the regular edition. Measures 8 by 10½ inches.

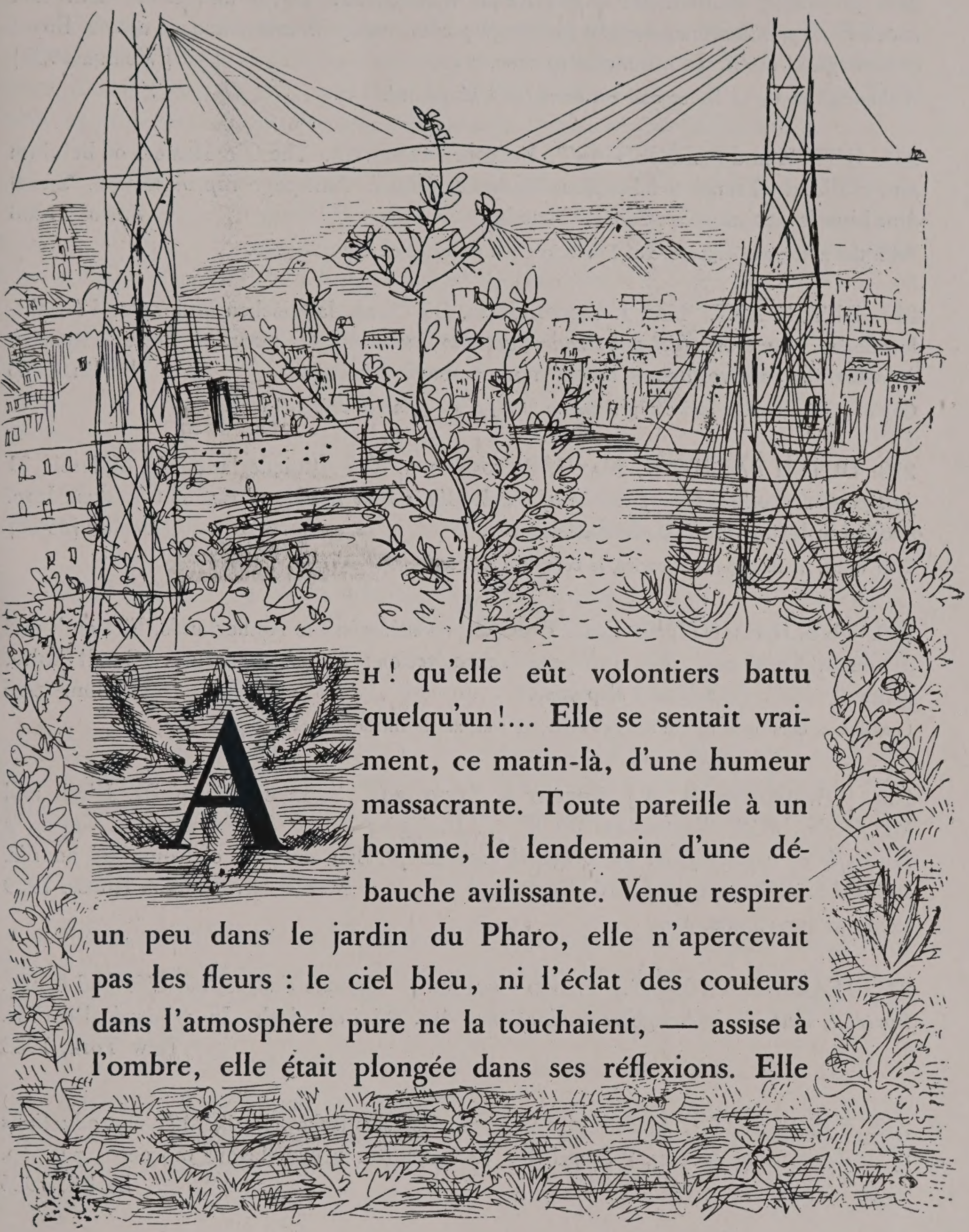
A SALUTE TO WINE

222. [DUFY, RAOUL.] GASTON DERYS. Mon Docteur le Vin. *With* 19 *full-page watercolors by Raoul Dufy.* Royal 4to, half green morocco, gilt top, original decorative paper covers bound in. [Paris: Draeger Frères, 1936]

A COLORFULLY ILLUSTRATED VOLUME in honor of Bacchus. The typography is by A. M. Cassandre. On the leaf following the title-page is "*Hommage au Vin*" by Marshal Pétain in facsimile of his writing.

223. [DURER, ALBRECHT.] MORIZ THAUSING. Albert Durer, sa Vie et ses Oeuvres. Traduit . . . par Gustave Gruyer. *Numerous reproductions, including some full-page plates.* Small 4to, three-quarter brown morocco, gilt top, uncut. Paris, 1878

224. [DURER, ALBRECHT.] CHARLES EPHRUSSI. Albert Durer et ses Dessins. *Portrait, numerous reproductions, including a number of full-page plates, some folding.* Thick small folio, three-quarter red morocco, gilt top, uncut, original wrappers bound in; slightly rubbed. Paris, 1882



Ah ! qu'elle eût volontiers battu quelqu'un !... Elle se sentait vraiment, ce matin-là, d'une humeur massacrante. Toute pareille à un homme, le lendemain d'une débauche avilissante. Venue respirer un peu dans le jardin du Pharo, elle n'apercevait pas les fleurs : le ciel bleu, ni l'éclat des couleurs dans l'atmosphère pure ne la touchaient, — assise à l'ombre, elle était plongée dans ses réflexions. Elle

NUMBER 220: Raoul Dufy's *La Belle-Enfant*

Vollard's Method of Printing Etchings with Text

225. [DURER, ALBRECHT.] Wilhelm Waetzoldt. Durer und Seine Zeit. 264 *excellent reproductions, mainly full-page plates, many mounted and in color.* Royal 8vo, original cloth. In a board slip case. [Vienna, 1935]

A thorough study of Durer and extremely well illustrated.

226. DUTCH and FLEMISH ART. Eugene Fromentin. The Old Masters of Belgium and Holland. Translated by Mrs. Mary C. Robins. *Full-page reproductions.* Small 4to, blue levant morocco-backed boards. Boston, 1883

With the autograph signature of Frederic Crowninshield on the title-page.

227. DUTCH ART. Max J. Friedlander. Die Niederlandischen Maler des 17. Jahrhunderts. *Numerous full-page reproductions, including* 45 *mounted plates, a number in color.* Royal 8vo, brown levant morocco-backed boards. Berlin, 1925

One of the invaluable and comprehensive "*Propylaen Kunstgeschichte*" books.

228. DUTCH PAINTING. Max J. Friedlander. Die Altniederlandische Malerei. 71 *full-page reproductions of works of the brothers Van Eyck and Petrus Christus.* Imp. 8vo, blue levant morocco-backed boards. Berlin [1924]

This work, in an important series, is complete in itself.

229. DUTCH PAINTING. E. G. Troche. Painting in the Netherlands, Fifteenth and Sixteenth Centuries. 104 *full-page reproductions in photogravure.* Small folio, original cloth. In a board slip case. London, 1936

Contains a catalogue of the artists' work, as well as an introduction.

230. [DWIGGINS, W. A.] Robert L. Stevenson. Strange Case of Dr. Jekyll and Mr. Hyde. *With illustrations by W. A. Dwiggins and a folded page displaying a facsimile of a page from the original manuscript.* 8vo, original cloth-backed boards. In a decorative marbled board slip case. New York: Random House, 1929

SIGNED BY THE ILLUSTRATOR.

231. [EAKINS, THOMAS.] Lloyd Goodrich. Thomas Eakins, his Life and Work. *Portrait, and* 73 *full-page reproductions.* 4to, original cloth. In a board slip case. New York, 1933

232. EAST ASIATIC ART. Curt Glaser. Ostasiastische Plastik. 172 *reproductions of sculpture and carvings.* Small 4to, three-quarter brown levant morocco, gilt top. Berlin, 1925

233. EASTER ISLAND. Dr. Stephen-Chauvet. L'Ile de Paques et ses Mystères. Préface du Dr. E. Loppé. 86 *full-page plates, showing numerous subjects.* 4to, original wrappers. In a board slip case. Paris [1934]

An absorbing and scholarly work giving much little known information on Easter Island.

234. EGYPTIAN ART. GEORGES PERROT AND CHARLES CHIPIEZ. A History of Art in Ancient Egypt. Translated and edited by Walter Armstrong. *With over 575 illustrations, some in color of art and architecture of classical Egypt.* 2 vols., royal 8vo, three-quarter green morocco, gilt tops, by MACDONALD. London, 1883

With the autograph signature of Frederic Crowninshield on the half-titles and title-pages.

235. EGYPTIAN ART. HEDWIG FECHHEIMER. Kleinplastik der Agypter. 158 *full-page reproductions of small Egyptian sculptures.* Small 4to, red morocco-backed boards. Berlin, 1922

One of the *Die Kunst des Ostens* series, edited by William Cohn.

236. EGYPTIAN MUMMIES. G. ELIOT SMITH AND WARREN R. DAWSON. Egyptian Mummies. *Colored frontispiece, and 72 full-page plates, by A. Horace Gerrard, and others.* 4to, original cloth, gilt top, uncut; covers slightly rubbed. In a board protecting cover. New York, 1924

237. EGYPTIAN PAINTINGS. GIULIO FARINA. La Pittura Egiziana. 205 *reproductions, mainly full-page.* 4to, blue morocco-backed boards, gilt top. Milano, 1929

238. [EL GRECO.] JULIUS MEIER-GRAEFE. The Spanish Journey. Translated by J. Holroyd-Reece. 9 *reproductions after El Greco, and drawings by J. Sima.* 8vo, cloth-backed boards. London [1926]

Charming chapters on the author's personal discovery of El Greco. Now out of print.

239. [EL GRECO.] J.-G. WILLUMSEN. La Jeunesse du Peintre El Greco. Essai sur la Transformation de l'Artiste Byzantin en Peintre Européen. *With 106 full-page plates, and 450 illustrations in the text.* 2 vols., small 4to, three-quarter dark red morocco, gilt tops, original wrappers bound in. Paris, 1927

ONE OF 1,100 COPIES. An authoritative study tracing the development of the art of El Greco.

240. ENGLISH MEZZOTINTS. MALCOLM C. SALAMAN. Old English Mezzotints. Edited by Charles Holme. 128 *full-page plates reproducing works of Romney, Reynolds, Lawrence, and others.* Imp. 8vo, half brown morocco, gilt top. London, 1910

AN EXCELLENT WORK.

241. ENGLISH PAINTINGS. GABRIEL MOUREY. La Peinture Anglaise du XVIIIe Siècle. *With 56 full-page reproductions of the works of Hogarth, Reynolds, Gainsborough, Morland, Rowlandson, and others.* 4to, three-quarter dark red morocco, gilt top. Paris, 1928

242. ENGLISH PAINTING. R. H. WILENSKI. English Painting. 202 *reproductions.* 8vo, original cloth, uncut. In a board protecting cover. Boston [1933]

An authoritative and well-known history of the English schools of painting by a brilliant analyst and critic.

243. ENGLISH TASTE. B. SPRAGUE ALLEN. Tides in English Taste (1619-1800). A Background for the Study of Literature. *Numerous illustrations of interior decorations, etc.* 2 vols., 8vo, original cloth, gilt tops, uncut. In a board slip case. Cambridge, 1937

The best appraisal of the major aesthetic movements in England.

244. ENGRAVING. HENRI DELABORDE. La Gravure. Précis Elementaire de ses Origines, de ses procédés et de son Histoire. 101 *illustrations of prints from the beginning of this art to the time of the author.* 12mo, three-quarter red morocco, gilt top, by MACDONALD. Paris, n.d.

With the autograph signature of Frederic Crowninshield on the title-page.

245. [EPSTEIN, JACOB.] ROBERT BLACK. The Art of Jacob Epstein. 175 *reproductions.* 4to, original cloth. Cleveland [1942]

Outstanding volume of the work of the controversial contemporary, Epstein.

246. ETRUSCAN ART. GIULIO Q. GIGLIOLI. L'Arte Etrusca. *With* 426 *reproductions of sculptures, fresco paintings, carvings, etc. The illustrations also include* 10 *colored plates.* Folio, half blue morocco. In a board slip case. Milano, 1935

A VALUABLE WORK ON THE SUBJECT.

247. ETRUSCAN SCULPTURE. [Introduction by Ludwig Goldscheider]. 129 *full-page reproductions, and text illustrations.* Folio, original cloth. In a board protecting cover. New York [1941]

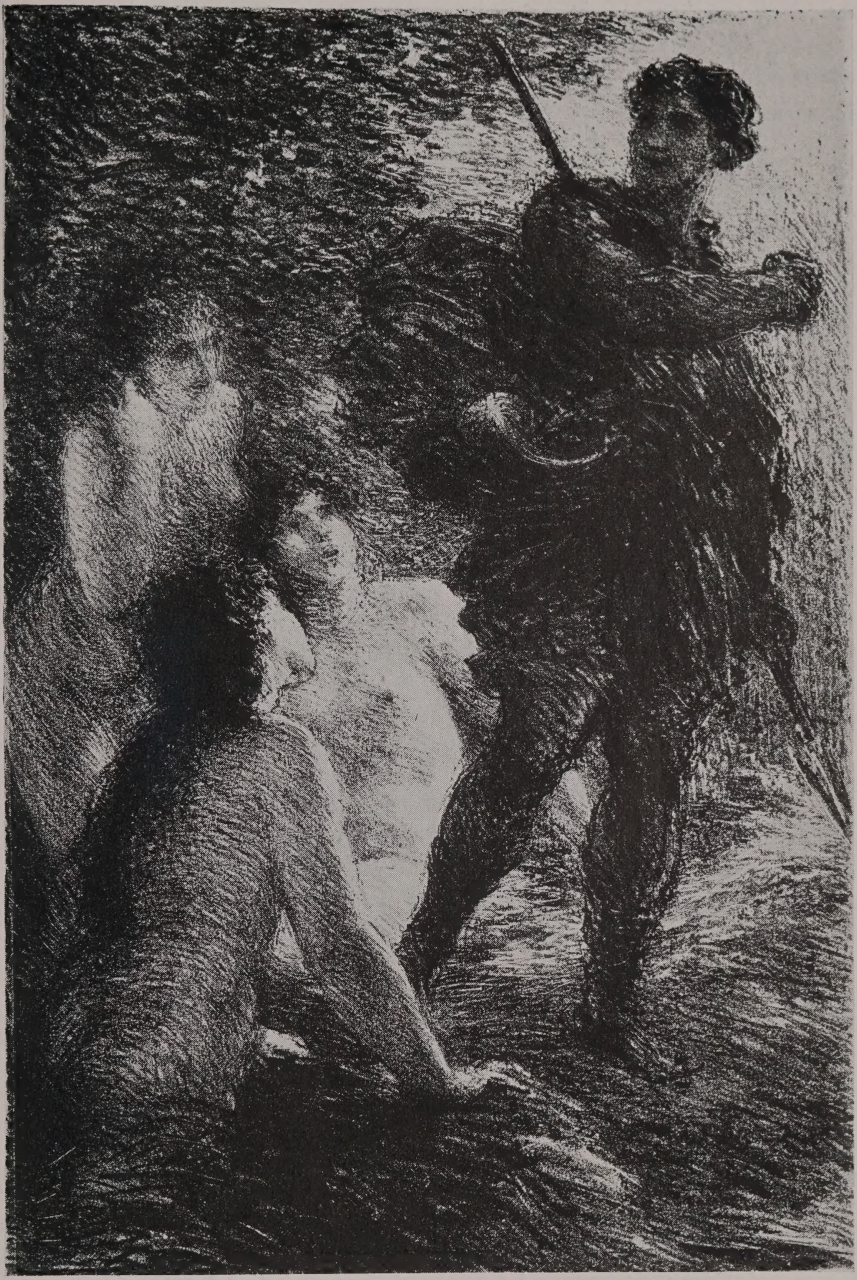
248. FALKE, PIERRE. BRET HARTE. The Wild West. *Illustrations by Pierre Falké, stencil colored by E. Charpentier.* 8vo, woven tan straw binding with author's name embroidered in black on backstrip, gilt top, uncut. In a board slip case. [Paris:] Harrison of Paris [1930]

ONE OF 36 COPIES OF JAPAN VELLUM of a larger edition. Measures 5¾ by 8¾ inches. Printed by R. Coulouma at Argenteuil.

249. [FANTIN-LATOUR, HENRI.] ADOLPHE JULLIEN. Richard Wagner. Sa Vie et ses Oeuvres. *With* 14 *lithographs by Latour,* 15 *portraits of Wagner,* 4 *etchings and* 120 *engraved scenes from operas, caricatures, theatrical views, autographs, etc.* Imp. 4to, full olive green crushed levant morocco, blind-tooled, inner gilt dentelle borders, gilt top, uncut. Paris, 1886

A revelation of Latour as a master of lithography. Measures 8⅔ by 12½ inches.

[See illustration]



NUMBER 249: Siegfried in the *Venusberg*

Lithograph by Fantin-Latour

250. [FANTIN-LATOUR, HENRI.] ADOLPHE JULLIEN. Hector Berlioz, Sa Vie et ses Oeuvres. *With* 14 *lithographs by Latour,* 12 *portraits of Berlioz,* 3 *plates and* 122 *engravings of theatrical scenes, caricatures, portraits of artists, autographs, etc.* Imp. 4to, half maroon levant morocco, gilt top. Paris: Librairie de l'Art, 1888

A noble monument to Latour, as lithographer. Measures 8½ by 12¼ inches.

251. [FANTIN-LATOUR, HENRI.] ADOLPHE JULLIEN. Fantin-Latour, sa Vie et ses Amitiés. Lettres Inédites et Souvenirs Personnels. 53 *full-page plate and text reproductions, and facsimile letters.* 4to, three-quarter orange morocco, gilt top, uncut. Paris, 1909

A FINE WORK ON THIS ARTIST.

252. [FANTIN-LATOUR, HENRI.] FRANK GIBSON. The Art of Henri Fantin-Latour, his Life and Work. 63 *full-page reproductions, including* 2 *in color.* Royal 8vo, half red polished calf, gilt top. London, n.d.

253. FISH ILLUSTRATIONS. DOROTHY PARKER, and others. High Society. Advice as to Social Campaigning, and Hints on the Management of Dowagers, etc. *Numerous illustrations by Fish.* 4to, half red morocco, gilt top, original front wrapper bound in. New York [1920]

PRESENTATION COPY FROM THE ILLUSTRATOR TO FRANK CROWNINSHIELD, with an original pen-and-ink sketch and autograph inscription on a front fly-leaf.

254. FLEURET, FERNAND. Friperies. *With* 21 *colored vignettes by Dufy.* Square 12mo, original paper covers, uncut. In a marbled board slip case. Paris, 1923

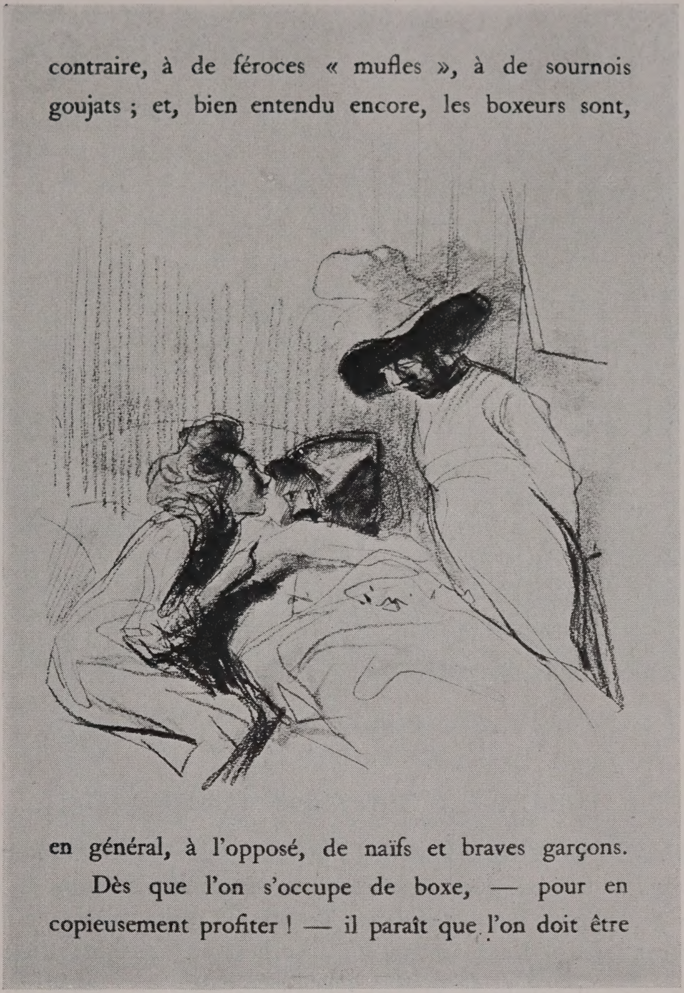
ONE OF 300 COPIES *sur papier de raphia naturel,* of an edition of 370 copies. The illustrations are hand colored by Jeanne Rosoy and L. Petitbarat. Measures 5¾ by 7¾ inches.

255. FLORENTINE PAINTING. JEAN ALAZARD. Le Portrait Florentin de Botticelli à Bronzino. 32 *full-page plates containing numerous portrait paintings of the Florentine School of Italian art.* Small 4to, blue morocco-backed boards, uncut. Paris, 1924

256. FLORENTINE PAINTING. PIETRO TOESCA. Florentine Painting of the Trecento. 119 *reproductions of works by Cimabue, Giotto, Gaddi, Orcagna, and others.* 4to, original cloth, gilt top. In a board slip case. Firenze, n.d.

A FINE WORK. Sixty-five of the plates are devoted to Giotto.

257. FLORENTINE SCULPTURE. MARCEL REYMOND. La Sculpture Florentine. *Numerous reproductions.* Folio, brown calf-backed boards, gilt top. Florence, 1897



contraire, à de féroces « mufles », à de sournois goujats ; et, bien entendu encore, les boxeurs sont,

en général, à l'opposé, de naïfs et braves garçons. Dès que l'on s'occupe de boxe, — pour en copieusement profiter ! — il paraît que l'on doit être

[NUMBER 258]

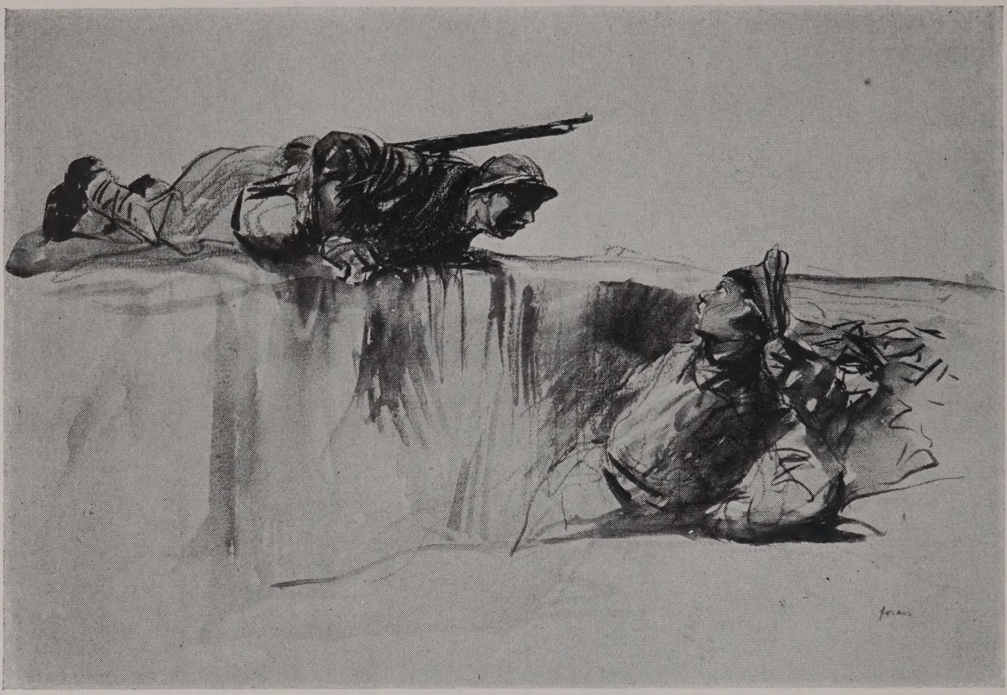
THE MOST CHARACTERISTIC AND IMPORTANT OF FORAIN'S ILLUSTRATED BOOKS

258. [FORAIN, JEAN-LOUIS.] Gustave Coquiot. Les Pantins de Paris. *With* 134 *illustrations in black, sanguine and other colors.* 4to, original paper wrappers, uncut. In a marbled board slip case. Paris: Auguste Blaizot, 1920

Forain's most important illustrated book. ONE OF 200 COPIES *sur papier vélin d'Arches,* of an edition of 250 copies. Measures 8½ by 12 inches.

The printing was begun in 1914 and was interrupted by the World War. It was taken up again in 1919 and finished in 1921.

[See illustration]



[NUMBER 259]

FORAIN AND THE FIRST WORLD WAR

259. FORAIN, JEAN-LOUIS. Forain. [Two albums.] *Each album containing* 12 *powerful and narrative full-page reproductions* IN COLOR *depicting the tragedy and horror of the first World War in France.* Together 2 vols., folio, the first vol. in a half red morocco portfolio, the second vol. in a half vellum portfolio, both enclosed in a maroon morocco-backed, decorative board slip case. Paris: Devambez, n.d.

FIRST EDITIONS, EACH ONE OF 300 COPIES *sur papier d'Arches,* signed by the artist. The watercolor drawings are reproduced in facsimile by Léon Marotte. Forain, in these illustrations, has descriptively painted war as it really is. The volumes measure 13 by 17¾ inches.

[See illustration]

ONE OF TWO BOOKS ILLUSTRATED BY FORAIN

260. FORAIN, JEAN-LOUIS. GEORGES COURTELINE. Les Tribunaux. [Vol.] 2. *With* 19 *illustrations by Jean-Louis Forain including* 2 *double-paged illustrations* IN COLOR *and* 6 *full-page drawings, some in color.* Small 4to, half green morocco, gilt top. Paris: Librairie de France [1931]

ONE OF A LIMITED EDITION OF COPIES *sur papier pur fil de Lorraine.* This volume is no. 2 of a complete edition of Georges Courteline's satirical writings undertaken by the *Librairie de France.* The volumes had different illustrators. This second volume, dealing with French law courts, was entrusted to Forain, a master in mirroring the tribunals of justice. Measures 7½ by 9½ inches.

261. [FORAIN, JEAN-LOUIS.] GUSTAVE GEFFROY. J.-L. Forain, l'Homme et l'Oeuvre. [In "L'Art et les Artistes," No. 21]. *With over* 30 *reproductions.* Small folio, cloth. [Paris, 1921]

262. FOSCA, FRANCOIS. Corot. *Portrait,* 104 *full-page plates and text reproductions by Camille Corot.* 4to, original wrappers, uncut. In a board slip case. Paris, 1930
One of the best French monographs on Corot. Measures 9 by 11 inches.

263. [FOUCQUET, JEHAN.] TRENCHARD COX. Jehan Foucquet, Native of Tours. 51 *full-page plate reproductions.* 8vo, three-quarter green morocco. London [1931]

264. FRAGONARD, J.-H. 55 *full-page reproductions mounted on gray sheets.* Folio, loose in the original linen portfolio, as issued. Paris, 1927
ONE OF 450 COPIES. A highly desirable series of reproductions, in black and white, and in sepia. Fine subjects for framing.

265. [FRAGONARD, J.-H.] GEORGES GRAPPE. La Vie et l'Oeuvre de J.-H. Fragonard. 60 *full-page reproductions.* Small 4to, half brown morocco, gilt top, uncut. Paris, 1929
A FINE WORK.

266. [FRANCESCA, PIERO DELLA.] HANS GRABER. Piero della Francesca. 68 *full-page reproductions.* 4to, original boards. In a board slip case. Basel, 1922

267. [FRANCESCA, PIERO DELLA.] ROBERTO LONGHI. Piero della Francesca. Traduction de Jean Chuzeville. 186 *full-page reproductions.* Imp. 8vo, original wrappers, uncut. In a board slip case. Paris, 1927

268. FRENCH ART. GEROME DOUCET. Peintres et Graveurs Libertins du XVIIIe Siècle. *With about* 30 *full-page reproductions after paintings by Fragonard, Boilly, Schall, Wille, and others.* 4to, half green morocco, gilt top, uncut; back faded. Paris [1913]
LIMITED EDITION.

269. FRENCH ART. ANDRE FONTAINAS AND LOUIS VAUXCELLES. Histoire Générale de l'Art Française de la Révolution à nos jours. La Peinture, la Gravure, le Dessin. *With over* 400 *illustrations, and full-page plates, of which a number are in color.* 4to, three-quarter brown morocco, gilt top. Paris [1922]

270. FRENCH ART AND LIFE. La Vie au Dix-Huitième Siècle. 250 *reproductions of engravings, paintings, drawings, etc.* Nos. 1-4, 4 vols., small 4to, original wrappers, uncut. In a board slip case. Paris, 1929
The above parts comprise the following: I: Les Gens de Lettres, par André Brulé; II: Les Salons, par Carlos Fischer; III: La Maison, par Charles Oulmont; IV: Les Comédiennes, par Henri Lyonnet.

271. FRENCH ART. Commemorative Catalogue of the Exhibition of French Art. 1200-1900. Royal Academy of Arts, London, January-March, 1932. *With* 248 *plates. showing* 1,126 *reproductions of French art works.* Small 4to, original cloth, with the dust jacket. London, 1933

A splendid record of the memorable London exhibition of French paintings.

272. FRENCH ART. Chefs-d'Oeuvre de l'Art Français. Préface de Georges Huisman. *Numerous reproductions of paintings, sculptures, objects of art, tapestries, etc.* 2 vols., 4to, half red morocco, gilt tops. Paris, 1937

The items listed in the above work were exhibited at the 1937 Paris Exhibition.

273. FRENCH ARTISTS. Les Artistes Modernes. *Profusely illustrated, with a number of plates on India paper.* 3 vols., imp. 8vo, full green morocco, gilt tops, uncut; some binding defects, some light stains. Paris, 1881-2

ONE OF 650 COPIES. Vol. I: Les Peintres de Genre; Vol. II: Les Peintres Militaires et les Peintres de Nu; Vol. III: Les Peintres d'Histoire, Paysagistes, Portraitistes, et Sculpteurs.

274. FRENCH ARTISTS. RAYMOND ESCHOLIER. Daumier, 1808-1879. 101 *full-page reproductions.* 4to, half citron morocco, gilt top, uncut. Paris, 1930

275. FRENCH CARICATURES. GUSTAVE KAHN. La Femme dans la Caricature Française. 72 *partly folding plates in color and in black and white, and* 448 *text illustrations, by Watteau, Rops, Guys, Daumier, and others.* Imp. 8vo, red morocco-backed boards, uncut. Paris, n.d.

276. FRENCH DECORATION. EMILE MOLINIER. Royal Interiors and Decorations of the XVIIth and XVIIIth Centuries, their History and Descriptions. 160 *full-page engraved reproductions, some in color, and vignettes, of palace decorations in the time of Louis XIV, Regency, Louis XV and Louis XVI.* 3 vols., folio, three-quarter red morocco, gilt tops, uncut. Paris [1902]

ONE OF 100 COPIES. Each plate in the above work completely describes the objects found in the Louvre, Versailles, Fontainebleau, etc.

277. FRENCH DRAWINGS and ENGRAVINGS. ADOLPHE BASLER AND CHARLES KUNSTLER. Le Dessin et la Gravure Modernes en France. *With over* 100 *reproductions of drawings and prints by Delacroix, Gauguin, Braque, and others.* Small 4to, three-quarter brown morocco, gilt top, uncut. Paris [1930]

278. FRENCH ENGRAVINGS. CLAUDE ROGER-MARX. French Original Engravings from Manet to the Present Time. 144 *full-page reproductions, of which* 16 *are in color.* Small folio, original cloth. In a board protecting cover. London: Hyperion Press, 1939

With a fine series of plates representing the work of Manet, Renoir, Pisarro, Redon, Toulouse-Lautrec, and others.

279. FRENCH ILLUSTRATORS. Gustave Kahn. La Femme dans la Caricature Française. 72 *partly folding plates in color and in black and white, and* 448 *illustrations in text, by Watteau, Rops, Guys, Daumier, and others.* Imp. 8vo, half red morocco, gilt top, uncut. Paris, n.d.

280. FRENCH PAINTERS. Theodore Duret. Lautrec. 38 *full-page reproductions, a few in color.* Small 4to, three-quarter green morocco, gilt top, uncut. Paris, 1920

281. FRENCH PAINTERS. Gustave Coquiot. Bonnard. 38 *reproductions of paintings, and* 8 *reproductions of drawings.* 4to, half old rose morocco, gilt top, uncut, original front wrapper bound in. Paris, 1922

282. FRENCH PAINTERS. Elie Faure, and others. Henri-Matisse. 69 *full-page reproductions, and text illustrations.* Royal 8vo, three-quarter brown morocco, gilt top, original wrappers bound in. [Paris, 1923]

283. FRENCH PAINTERS. Leon Werth. Bonnard. *Portrait, and* 69 *reproductions.* Royal 8vo, three-quarter brown morocco, gilt top. [Paris, 1923]

284. FRENCH PAINTERS. Georges Riviere. Le Maître Paul Cézanne. *With about* 35 *full-page plates, some in color, and text illustrations.* Small 4to, three-quarter brown levant morocco, gilt top. Paris, 1923

285. FRENCH PAINTERS. Francis Carco. Le Nu dans la Peinture Moderne (1863-1920). 34 *full-page reproductions of the works of Manet, Renoir, Cézanne, Matisse, and others.* 8vo, three-quarter blue levant morocco, gilt top, uncut. Paris, 1924

286. FRENCH PAINTERS. Joachim Gasquet. Cézanne. 50 *full-page reproductions, of which* 6 *are in color.* Imp. 8vo, three-quarter blue morocco, gilt top. Paris, 1926

287. FRENCH PAINTERS. Charles Terrasse. Bonnard. *With over* 150 *reproductions, a number in color.* 4to, original wrappers, uncut. In a citron morocco-backed board slip case. Paris, 1927

One of the best works on Bonnard, with superlatively fine illustrations.

288. FRENCH PAINTERS. Félicien Rops. Préface de Pierre MacOrlan. Essai Critique de Jean-Dubray. *With over* 100 *reproductions, a number of full-page plates, and* 5 *full-page colored reproductions.* Small 4to, half citron morocco, gilt top, uncut, original front wrapper bound in. [Paris, 1928]

289. FRENCH PAINTERS. Andre Salmon. André Derain. 38 *full-page reproductions, a few in color, and text illustrations.* 4to, three-quarter brown morocco, gilt top, original front wrapper bound in. Paris, 1929

290. FRENCH PAINTERS. Arthur Pfannstiel. Modigliani. Préface de Louis Latourrettes. *Portrait, and about* 50 *full-page reproductions, some in color.* Small 4to, half red morocco, gilt top. Paris [1929]

LIMITED EDITION.

291. FRENCH PAINTERS. Georges Grappe. La Vie et l'Oeuvre de J. H.-Fragonard. 60 *full-page reproductions.* Small 4to, three-quarter tree calf, gilt top, uncut, original wrappers bound in. Paris, 1929

A FINE WORK reflecting the spirit and taste of the French eighteenth century.

292. FRENCH PAINTERS. P. G. Konody. The Painter of Victorian Life. A Study of Constantin Guys, with an Introduction and a Translation of Baudelaire's Peintre de la Vie Moderne. Edited by C. Geoffrey Holme. *With about* 150 *full-page and text reproductions.* 4to, original cloth, gilt top. In a board slip case. London, 1930

293. FRENCH PAINTERS. Christian Zervos, and others. Oeuvre de Henri Matisse. [In "Cahiers d'Art," 5-6, 1931]. *With nearly* 100 *reproductions.* 4to, calf-backed boards, original wrappers bound in. Paris, 1931

294. FRENCH PAINTERS. Pierre Courthion. Claude Gellée, dit le Lorrain. 96 *full-page reproductions.* Imp. 8vo, original wrappers, uncut. In a board slip case. Paris, 1932

295. FRENCH PAINTERS. Picasso, 1930-1935. [In "Cahiers d'Art," 7-10, 1935]. *Portrait, and a number of reproductions, mainly full-page.* 4to, original wrappers. In a board slip case. Paris, 1935

With an introduction by Christian Zervos.

296. FRENCH PAINTERS. Museum of Modern Art at Moscow. 35 *full-page colored reproductions of the works of Manet, Monet, Cézanne, Van Gogh, Gauguin, Matisse, and others.* 4to, loose, in the original cloth portfolio, as issued. Moscow, n.d.

297. FRENCH PAINTERS. Gustave Coquiot. Toulouse-Lautrec. *Frontispiece portrait, and* 48 *full-page reproductions.* 4to, half red morocco. Berlin, n.d.

ONE OF 1,000 COPIES.

[END OF FIRST SESSION]

SECOND SESSION

Tuesday, October 19, 1943, at 8:15 p. m.

CATALOGUE NUMBERS 298 TO 500 INCLUSIVE

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298. FRENCH PAINTERS. R. H. WILENSKI. Modern French Painters. *Colored frontispiece, and 135 reproductions, including works from Manet to modernists such as Picasso, Matisse and Derain.* Imp. 8vo original cloth. In a board protecting cover. New York, n.d.

THE MOST INFORMATIVE BOOK ON THE SUBJECT.

299. FRENCH PAINTING. JEAN GUIFFREY AND PIERRE MARCEL. La Peinture Française;—les Primitifs. 60 *full-page reproductions of paintings of the fourteenth and fifteenth centuries from the Kaiser Friedrich Museum, National Gallery, London, the Louvre, and other museums.* Imp. 4to, cloth, uncut. Paris [1911]

A BEAUTIFUL AND WELL DOCUMENTED collection of the paintings of such masters as Montaiglon, Chennevieres, Champeaux, and Bouchot.

300. FRENCH PAINTING. LOUIS DIMIER. Histoire de la Peinture Française, des Origines au retour de Vouet, 1300 à 1627. 63 *full-page reproductions.* 4to, half brown levant morocco, uncut. Paris, 1925

The reproductions display paintings from early times up to Louis XIII.

301. FRENCH PAINTING. A Century of French Painting. Exhibition organized for the Benefit of the French Hospital of New York, 12th November—8th December, 1928. 52 *full-page mounted reproductions of the works of Corot, Courbet, Manet, Rousseau, and others.* 4to, blue morocco-backed boards, uncut. New York [1928]

A copy specially printed for Frank Crowninshield.

302. FRENCH PAINTING. Les Peintres Français du XVIIIe Siècle. Histoire des Vies et Catalogue des Oeuvres. Ouvrage publié sous la direction de M. Louis Dimier. 128 *full-page reproductions of the French eighteenth century artists.* 2 vols., 4to, three-quarter red morocco, gilt tops. Paris, 1928

A detailed and finely illustrated work, containing reproductions of paintings, drawings, etchings, etc.

303. FRENCH PAINTING. Cent Ans de Peinture Française "Programme". Exposition organisée au profit de la Cité Universitaire. 24 *reproductions of paintings by Corot down to Picasso.* 4to, original wrappers. In a board slip case. Paris, 1930

304. FRENCH PAINTING. JACQUES-EMILE BLANCHE, AND OTHERS. Masterpieces of French Painting, from the Primitives to the Sixteenth Century. 32 *fine full-page mounted colored plates, reproducing the works of Fouquet, Clouet, the Maître de Moulins, and others.* Folio, loose in original wrappers, as issued. In a board slip case. Paris, 1934

305. FRENCH PAINTING. Samuel Rocheblave. La Peinture Française au XVIIIe Siècle. 104 *full-page reproductions, including 8 plates mounted and in color of the French painters of the eighteenth century down to the school of David and Prud'hon.* Small folio, original wrappers. In a board slip case. Paris [1937]

306. FRENCH PAINTING. Rene Huyghe. French Painting: The Contemporaries. Biographical Notices by Germain Bazin. 160 *full-page reproductions, a number colored and mounted of the works of Segonzac, Bonnard, Dufy, Modigliani, Matisse, and others.* 4to, original cloth. In a board protecting cover. New York, 1939

An account of the development of French painting from the late Impressionists to our day.

307. FRENCH PAINTING. Maurice Raynal. Anthologie de la Peinture en France de 1906 à nos Jours. *Numerous reproductions of the works of Segonzac, Pascin, Gris, and others.* Square 12mo, green morocco-backed boards, uncut. Paris [1927]

308. FRENCH SCULPTURE. Adolphe Basler. La Sculpture Moderne en France. 53 *full-page reproductions of works by Bourdelle, Degas, Despiau, and others.* Square 12mo, blue morocco-backed boards, uncut. [Paris, 1928]

309. FRENCH SCULPTURE. Marcel Aubert. French Sculpture at the Beginning of the Gothic Period, 1140-1225. 88 *full-page plates after sculpture in Chartres, Notre Dame, Saint-Denis, Reims, and other cathedrals and churches.* Small folio, original cloth, gilt top. In a board slip case. Firenze, n.d.

310. FRENCH SCULPTURE. Paul Vitry. French Sculpture during the Reign of Saint Louis, 1226-1270. 90 *plates, mainly full-page reproductions.* 4to, original cloth, gilt top. In a board slip case. Firenze, n.d.

A MONUMENTAL AND IMPORTANT WORK. The reproductions include sculptures in the Louvre, Spisson and Strasbourg Museum, the Cathedrals of Chartres, Rheims, etc.

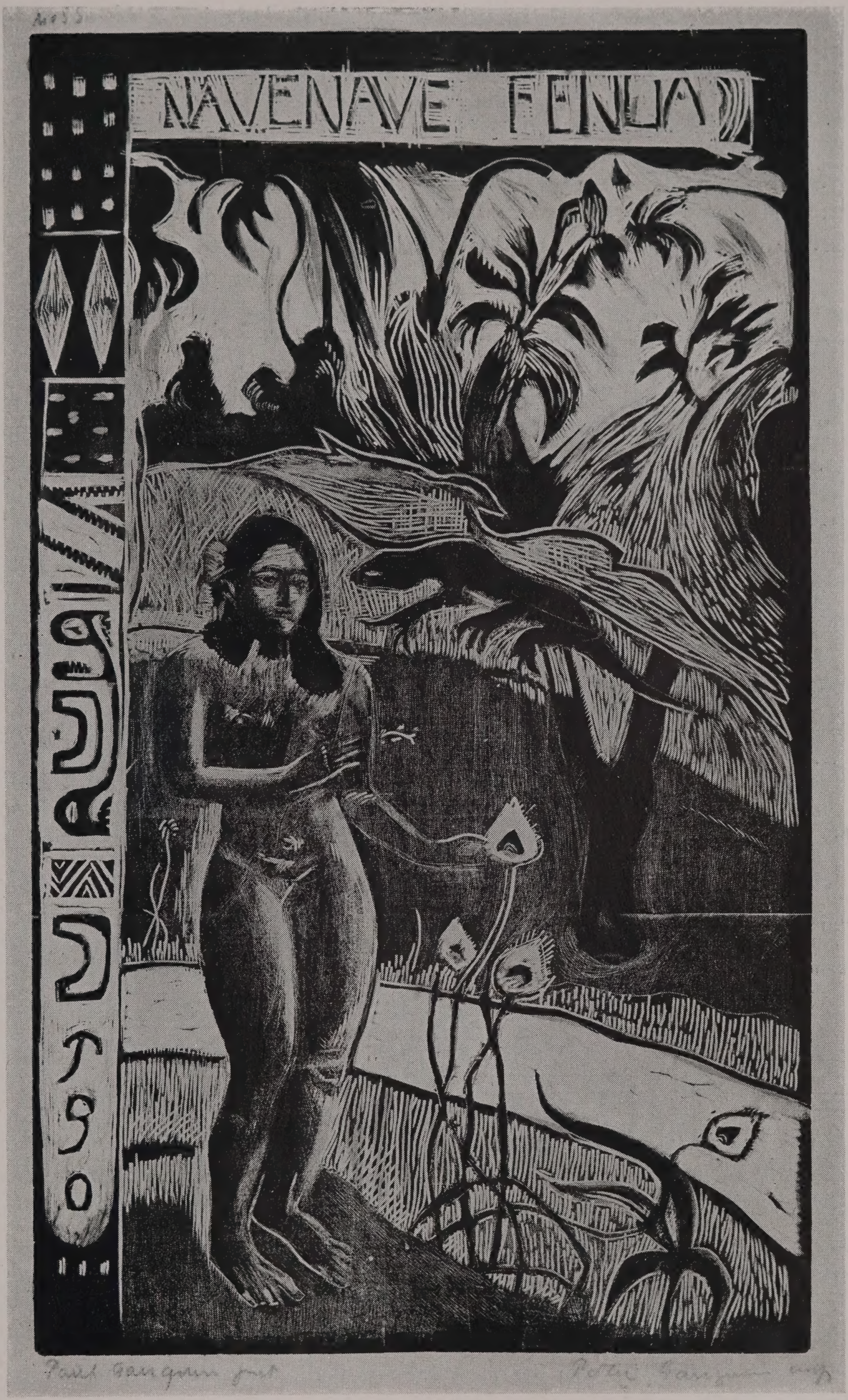
311. FURNITURE and DECORATION. C. Percier and P. F. L. Fontaine. Recueil de Décorations Intérieures, comprenant tout ce qui a rapport à l'Ameublement. 72 *plates showing many interior objects in Empire style.* 4to, red morocco-backed cloth. Paris, 1801 [New York, *circa* 1920]

A RARE SET OF GAUGUIN WOODCUTS, PROOFS ON INDIA PAPER

312. GAUGUIN, PAUL. Tahitian Wood Blocks by Paul Gauguin. Printed in Copenhagen by Pola Gauguin, the painter's son. 10 *woodcut subjects of great power.* Tipped to large folio sheets and loosely laid into the original board portfolio. In a half cloth decorative portfolio. Copenhagen, 1921

ONE OF 100 SETS. Each of the fanciful wood engravings are ready for framing. The plates were destroyed after printing. The actual proofs measure about 10½ by 16¾ inches. This is the only edition of these prints. (Guerin's catalogue 43, 75, 89-96.)

[See illustration]


NAVENAVE FENUA

Number 312: Tahitian Woodcuts by Paul Gauguin

312A. [GAUGUIN, PAUL.] CHARLES MORICE. Paul Gauguin. *With about* 80 *full-page reproductions, a few in color.* 4to, original wrappers, uncut. In a brown calf-backed board slip case. Paris, 1919

ONE OF 60 COPIES ON JAPAN PAPER. NOW RARE.

313. GAUGUIN, PAUL. Paul Gauguin's Intimate Journals. Translated by Van Wyck Brooks. Preface by Emil Gauguin. *With* 24 *full-page plates.* 4to, original pictorial boards. In a green morocco-backed decorative board slip case.
New York: Privately Printed for Subscribers Only, 1921

ONE OF 990 COPIES issued for private circulation. Measures 8 by 10½ inches. This is Gauguin's longest single essay in the field of literature.

314. GAUGUIN, PAUL. The Intimate Journals of Paul Gauguin. Translated by Van Wyck Brooks. Preface by Emile Gauguin. *With* 24 *full-page plates from Gauguin's designs.* 4to, half maroon morocco, gilt top, uncut.
London: Privately Printed for Subscribers Only, 1923

ONE OF 530 COPIES on English handmade paper. Measures 8 by 10½ inches.

315. GAUGUIN, PAUL. Avant et Après. *With the* 27 *drawings from the original manuscript.* 8vo, half maroon levant morocco, gilt, gilt top, uncut.
Paris: G. Crès et Cie., 1923

ONE OF 100 COPIES *sur vélin pur fil.* Measures 5¾ by 9 inches.

316. GAUGUIN, PAUL. MARCEL GUERIN. L'Oeuvre Gravé de Gauguin. *Vol. I contains illustrations in the text and* 51 *lithographs, engravings, woodcuts in reproductions, most of them full-page. Vol. II contains* 45 *full-page plates, mostly woodcuts.* 2 vols., 4to, original paper covers, uncut and unopened. In a marbled board slip case. Paris: H. Floury, 1927

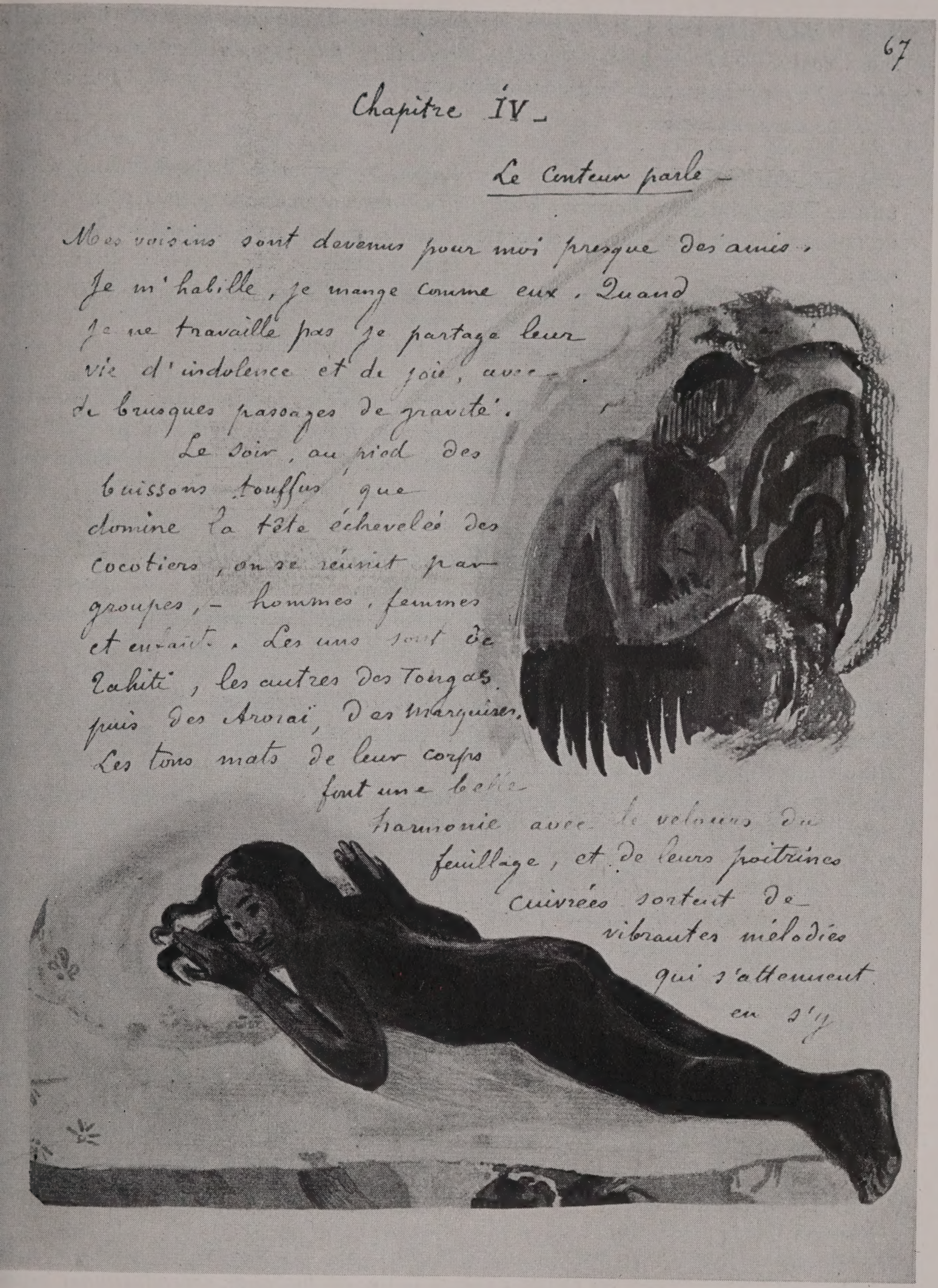
ONE OF 600 COPIES. Measures 8 by 10¼ inches.
Vol. I contains a detailed description of each plate covering the period of 1889-1894. Vol. II covers the second voyage to Tahiti, 1895-1903. This is a complete presentation of the one form of Gauguin's art hitherto less known than his painting.

GAUGUIN'S "NOANOA"
A SCARCE AND BEAUTIFUL WORK

317. GAUGUIN, PAUL. Noanoa. Voyage de Tahiti. *With* 36 *full-page facsimile reproductions of paintings and woodcuts by Paul Gauguin, the majority in full colors, some in black and white. Facsimile of Gauguin's original manuscript of his Tahiti voyage in twelve chapters including three poems.* Royal 4to, full citron levant morocco with a gilt fillet border on sides, gilt top, uncut. With the pictorial paper dust jacket, in the original pictorial board slip case. Placed within another decorative board slip case. [München: Meier-Graefe, 1936]

ONE OF 80 COPIES. Printed by the Ganymede Press in Berlin. Important and sought after book. Measures 12½ by 9½ inches.

[See illustration]



Chapitre IV_

Le Conteur parle –

Mes voisins sont devenus pour moi presque des amis. Je m'habille, je mange comme eux. Quand je ne travaille pas je partage leur vie d'indolence et de joie, avec de brusques passages de gravité.

Le soir, au pied des buissons touffus que domine la tête échevelée des cocotiers, on se réunit par groupes, – hommes, femmes et enfants. Les uns sont de Tahiti, les autres des Tongas, puis des Aroraï, des Marquises. Les tons mats de leur corps font une belle harmonie avec le velours du feuillage, et de leurs poitrines cuivrées sortent de vibrantes mélodies qui s'atténuent en s'y

NUMBER 317: Gauguin's Tahitian *Noanoa*
Direct Facsimile in Color

318. [GAUGUIN, PAUL.] ARSENE ALEXANDRE. Paul Gauguin, sa Vie et le Sens de son Oeuvre. *With about 90 reproductions, many full-page, a few in color.* 4to, original wrappers, uncut. In a board slip case. Paris. 1930

A FINE AND REVEALING WORK.

319. GAUGUIN, PAUL. Paul Gauguin. Letters to Ambroise Vollard & André Fontainas. Edited by John Rewald. *With 10 full-page reproductions, two of which are* IN COLOR. Folio, linen-backed decorated boards, uncut. In a decorative board slip case. San Francisco: The Grabhorn Press, 1943

ONE OF 250 COPIES. Measures 11 by 16 inches. These letters are translated from the originals and have never been published before.

AUTOGRAPH PRESENTATION COPY from the Editor to Frank Crowninshield.

320. [GAVARNI.] JEAN ROBIQUET. L'Oeuvre Inédit de Gavarni. 103 *full-page plates, and 17 mounted lithographs in the text, of hitherto unpublished portraits and scenes.* Folio, half gray morocco, gilt top, uncut. Paris, 1912

A REMARKABLE BOOK ON THIS CELEBRATED CARICATURIST.

321. GERALDY, PAUL. Le Prélude. *Lithograph frontispiece by Edouard Vuillard.* 12mo, blue morocco-backed cloth, uncut. Paris, 1923

PRESENTATION COPY FROM THE AUTHOR to Frank Crowninshield, with an autograph inscription on the half-title.

322. GIBSON, CHARLES D. *Drawings. Album of 83 full-page drawings by Charles Dana Gibson.* Oblong folio, original cloth-backed pictorial boards; slightly rubbed. In a cloth slip case. First Edition. New York: R. H. Russell, 1894

A mirror of the manners of the *haute monde* toward the end of the mauve decade. Measures 11¾ by 17½ inches. With the Alexander Cochrane bookplate.

323. GIBSON, CHARLES D. Sketches and Cartoons. *A series of 83 full-page cartoons and drawings by Charles Dana Gibson.* Oblong folio, original cloth, gilt top. With a marbled board cover. First edition. New York: R. H. Russell, 1898

ONE OF 250 COPIES signed by the artist in pencil. Measures 17½ by 11½ inches. AUTOGRAPH PRESENTATION COPY from the artist with the inscription on the end-leaf: "*For my friend Frank Crowninshield, C. D. Gibson.*"

324. GIBSON, CHARLES D. Our Neighbors. *Album of 67 drawings pertaining to life at the turn of the century by Charles Dana Gibson.* Oblong folio, original cloth. In a marbled board protecting cover. New York: Scribner's, 1905

ONE OF 100 COPIES SIGNED BY GIBSON in pencil. AUTOGRAPH PRESENTATION COPY FROM THE ARTIST, with the inscription in ink on the end-leaf: "*For my friend Frank Crowninshield, C. D. Gibson.*" Measures 17½ by 11½ inches.

325. [GIOTTO.] BASIL DE SELINCOURT. Giotto. 44 *full-page reproductions.* Square 12mo, full red levant morocco, gilt back and sides, gilt top, by THE CLUB BINDERY. London, 1905

326. [GIOTTO.] Bernard Berenson. A Sienese Painter of the Franciscan Legend. *With about 26 full-page plates reproducing paintings by Giotto, and a few others.* Square 8vo, three-quarter citron morocco, gilt top, uncut. London, 1910

327. [GIOTTO.] Carlo Carra. Giotto. 192 *full-page reproductions.* Royal 8vo, three-quarter red morocco, gilt top, uncut, by MACDONALD. Roma [1924]

ONE OF TWO BOOKS ILLUSTRATED BY GLEIZES

328. GLEIZES, ALBERT. La Conque Miraculeuse. *With 23 full-page woodcuts by Albert Gleizes.* Large 4to, original paper wrappers, uncut. In a decorative board slip case. Paris: Jacques Povlozky et Cie. [1922]

The woodcuts were printed by Antoine Gallien and the text was printed on *pur fil Lafuma* by Darantière of Dijon. Measures 10 by 11¼ inches.

329. GOLDSMITHERY and SILVERSMITHERY. Henry Havard. Histoire de l'Orfèvrerie Française. 40 *full-page plates, some in color, and numerous text illustrations.* Thick 4to, half red morocco, gilt top, uncut. Paris, 1896

A FINE AND VALUABLE PUBLICATION.

330. GOLDSMITHS IN FRANCE. Louis Carre. Les Poinçons de l'Orfèvrerie Française, du Quatorzième Siècle jusqu'au début du Dix-Neuviemè Siècle. 14 *full-page plates, including two folding plates, and numerous marks and signatures.* 4to, original wrappers, uncut. In a board slip case. Paris, 1928

LIMITED EDITION. A FINE WORK ON THE FRENCH GOLDSMITHS.

331. GONCOURT, EDMOND and JULES DE. Histoire de la Société Française pendant la Revolution. *With over 40 full-page reproductions, many in color.* 4to, three-quarter blue morocco, gilt top, original wrappers bound in. Paris, 1889

A HANDSOME AND ABSORBING WORK.

332. GOTHIC ART. Hans Karlinger. Die Kunst der Gotik. *Numerous plates, some in color, reproducing paintings, miniatures, tapestries, etc.* Royal 8vo, green morocco-backed boards. Berlin, 1927

One of the invaluable "*Propylaen Kunstgeschichte*" books, tracing the various developments of Gothic art in Italy, France, and Germany.

333. GOTHIC SCULPTURE. Paul Muratoff. La Sculpture Gothique. 96 *full-page reproductions.* Imp. 8vo, original wrappers, uncut. In a blue morocco-backed board slip case. Paris, 1931

334. [GOYA, FRANCISCO.] A. De Beruete y Moret. Goya as Portrait Painter. Translated from the Spanish by Selwyn Brinton. *With 58 full-page reproductions of portraits.* 4to, three-quarter red levant morocco, gilt top, uncut. London, 1922

Contains at the end a careful list of the 292 known portraits painted by Goya.

335. [GOYA, FRANCISCO.] CHARLES TERRASSE. Goya y Lucientes, 1746-1828. *Portrait, and* 115 *full-page reproductions, and several text illustrations.* 4to, original wrappers, uncut. In a board slip case. Paris, 1931

ONE OF THE BEST WORKS ON GOYA.

336. GREEK ART. JOHN WINCKELMANN. The History of Ancient Art among the Greeks. Translated . . . by G. Henry Lodge. 18 *engravings of works of art of the classical period.* 8vo, half red morocco, gilt top. London, 1850

FIRST EDITION.

337. GREEK ART. MAXIME COLLIGNON. Le Parthénon, l'Histoire, l'Architecture et la Sculpture. 22 *full-page plates, and text illustrations.* 4to, half red morocco, gilt top. Paris, 1914

338. GREEK ART. ERNEST A. GARDNER. Ancient Athens. *With* 150 *illustrations of works of art and views of old Athens.* 8vo, three-quarter red morocco, gilt top. New York, 1923

339. GREEK ART. HENRI LECHAT. Phidias et la Sculpture Grecque au Ve Siècle. 54 *full-page plates of Greek sculpture, monuments, etc.* Small 4to, three-quarter red polished calf, gilt top. Paris, 1924

340. GREEK ART. WALTER HEGE AND GERHART RODENWALDT. Die Akropolis. 105 *plates, and text illustrations.* 4to, original cloth. In a morocco-backed board slip case. Berlin, 1930

341. GREEK ART. HUMFRY PAYNE AND GERARD M. YOUNG. Archaic Marble Sculpture from the Acropolis. With an Introduction by Humfry Payne. 140 *full-page plates reproducing Archaic sculptures in the Acropolis Museum.* 4to, original cloth, gilt top. In a board slip case. London: Cresset Press [1930]

AN ABSORBING WORK.

342. GREEK ART. Olympia. Introduction de Gerhart Rodenwaldt. Traduction de Fernand Chapouthier. 94 *full-page reproductions and* 34 *illustrations.* 4to, original cloth. Paris, 1936

343. GREEK ART. Nouvelle Mythologie Illustrée. Publiée sous la direction de Jean Richepin. *With about* 100 *plates, a number in color, and hundreds of text illustrations.* 2 vols., 4to, red morocco-backed board slip cases. Paris, n.d.

A FINELY ILLUSTRATED WORK, reproducing mythological figures and scenes, taken mainly from Greek works of art, sculpture, vases, etc.

344. GREEK LIFE. JOHN F. MAHAFFY. Social Life in Greece. 12mo, three-quarter blue levant morocco, gilt top. London, 1874

FIRST EDITION. Presentation copy from the author, with an autograph inscription on the half-title. The work contains accounts of Attic culture, Greek homes, temples, etc.

345. GREEK SCULPTURE. JEAN CHARBONNEAUX. Les Terres Cuites Grecques. 100 *full-page reproductions.* Small 4to, half red morocco, gilt top. Paris, 1936

346. [GRIS, JUAN and FERNAND LEGER.] Juan Gris; Fernand Léger. *Profusely illustrated.* 4to, original wrappers. In a board slip case. Paris [1933]
The two artists are discussed and illustrated separately.

347. GROMAIRE, MARCEL. CHARLES BAUDELAIRE. Petits Poëmes en Prose. *With* 10 *etchings by Gromaire.* 4to, original paper covers, uncut and unopened. In a marbled board slip case. Paris: Editions des Quatre Chemins [1926]
ONE OF 300 COPIES *sur vélin d'Arches* of an edition of 360 copies. Measures 9 by 11¼ inches. The text was printed by Lahure, and the etchings printed by Paul Haasen.

THE MOST IMPORTANT OF GROMAIRE'S THREE ILLUSTRATED WORKS

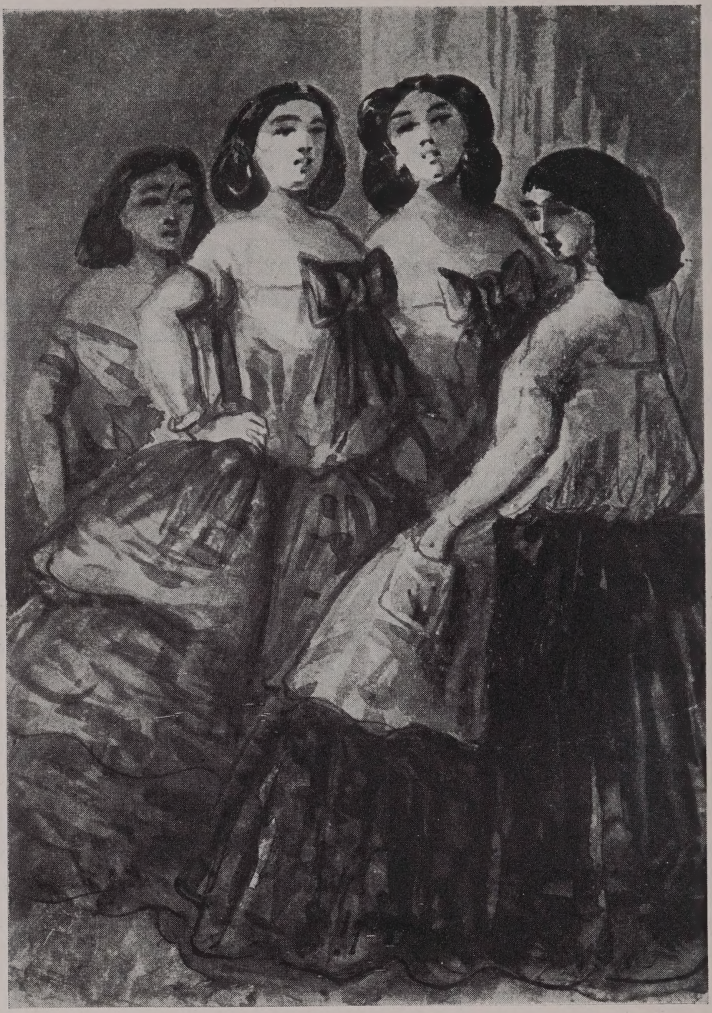
348. GROMAIRE, MARCEL. HENRI HERTZ. Vers un monde volage. *With* 10 *full-page etchings.* 4to, original paper covers, uncut and unopened. In a marbled board slip case. Paris: Editions Marcel Seheur, 1926
ONE OF 225 COPIES *sur vélin d'arches* of an edition of 270 copies. Measures 9¾ by 11¾ inches. The text comprises eight allegorical short stories by Hertz.

349. [GROMAIRE, MARCEL.] WALDEMAR GEORGE. Gromaire. 28 *full-page reproductions.* 4to, green morocco-backed boards. Paris, 1928
ONE OF 560 COPIES.

350. GROSZ, GEORGE. Der Spiesser-Spiegel. *With* 60 *satirical drawings of Berlin life.* 4to, light brown calf-backed decorative boards. Dresden: Carl Reissner, 1925
Measures 7½ by 10 inches.

351. GROSZ, GEORGE. Gedichte und Gesänge [1916-1917]. *With pictorial title-page and* 5 *full-page drawings.* Small 4to, original pictorial paper covers, uncut. In a decorative board slip case. Litomysl: Josef Portman, 1932
ONE OF 33 COPIES *auf Pannekoek Holland* of an edition of 36 copies. Measures 6½ by 9 inches. AUTOGRAPH PRESENTATION COPY FROM THE ARTIST with the following inscription on the title-page below an original drawing of skyscrapers: "*To Frank Crowninshield the Friend and patron of the arts. George Grosz, New York, August,* 1933." This is further embellished by an original drawing of the American flag.
These interesting and satirical drawings are in keeping with the cynical tone of the poems.

352. GROSZ, GEORGE. O. HENRY. The Voice of the City. A Selection, with an Introduction by Clifton Fadiman. *Vignette on title-page, full-page plates in color, and numerous illustrations in the text in black and white.* 4to, original cloth. In a marbled board slip case. New York: The Limited Editions Club, 1935



[NUMBER 353]

CONSTANTIN GUYS ILLUSTRATIONS

353. [GUYS, CONSTANTIN.] J. MEIER-GRAEFE. Weltliche Legenden. 15 *wash drawings and watercolors.* Folio, original paper covers, uncut. In a linen album.
München: Verlag der Marées-Gesellschaft, R. Piper & Co., 1920

ONE OF 100 COPIES issued for England and America. Measures 19¼ by 12¾ inches. The folio of text is laid in the original board portfolio.

The plates are separate and are matted ready for framing. These, and the text are laid in loosely in a royal folio board portfolio.

[See illustration]

353A. [GUYS, CONSTANTIN.] GUSTAVE GEFFROY. Constantin Guys, l'Historien du Second Empire. 2 *portraits, and* 34 *full-page reproductions, four of which are in color.* Small 4to, half red morocco, gilt top, uncut, original wrappers bound in.
Paris, 1920

354. [GUYS, CONSTANTIN.] CHARLES BAUDELAIRE. Le Peintre de la Vie Moderne. 16 *full-page reproductions of watercolors and drawings.* 4to, original wrappers, uncut. In a board slip case. Paris, 1923

ONE OF 500 COPIES. One of the best illustrated works on Guys.

355. [GUYS, CONSTANTIN.] P. G. KONODY. The Painter of Victorian Life. A Study of Constantin Guys, with an Introduction and a Translation of Baudelaire's Peintre de la Vie Moderne. Edited by C. Geoffrey Holme. 145 *reproductions, many full-page.* 4to, original cloth, gilt top. In a board protecting cover. London, 1930

356. [HALS, FRANS.] E. W. MOES. Frans Hals, sa Vie et son Oeuvre. Traduit par J. de Bosschère. *Portrait, and over* 50 *full-page reproductions.* 4to, half orange levant morocco, gilt top. Bruxelles, 1909

357. [HALS, FRANS.] JOSEPHIN PELADIN. Frans Hals, 1580-1666. 60 *full-page reproductions, a number in color.* 4to, full maroon morocco, gilt back and sides, gilt top, uncut, original wrappers bound, by DURVAND; hinges slightly rubbed.
Paris, 1912

ONE OF 500 COPIES. AN IMPRESSIVE AND ELABORATE WORK. With the Amy B. Bishop bookplate.

358. [HAMILTON, EMMA, LADY.] JULIA FRANKAU. The Story of Emma, Lady Hamilton. *With* 37 *full-page reproductions of portraits of Lady Hamilton, after Romney, Reynolds, Lawrence, and others, a number of plates in color.* 2 vols., folio, full original vellum, gilt backs and sides, gilt tops, uncut. London, 1911

359. HARLEQUIN. CYRIL W. BEAUMONT. The History of Harlequin. With a Preface by Sacheverell Sitwell. 44 *full-page reproductions, some in color.* Royal 8vo, original vellum-backed boards, uncut. In a board protecting cover. London, 1926

360. [HELLEU, PAUL.] Robert de Montesquiou. Paul Helleu, Peintre et Graveur. 100 *full-page plates, some mounted and in color.* Small 4to, original wrappers, uncut. In a board slip case. Paris, 1913

361. HEMARD, JOSEPH. Les Belles Histoires du Seigneur de Brantôme. *Colored frontispiece, title-vignette and numerous amusing and piquant illustrations in black and white.* 4to, original pictorial paper covers, uncut and partly unopened. In a marbled board slip case. Paris: Les Editions G. Crès & Cie., 1924

WITH ORIGINAL DRAWINGS
AND A DUPLICATE SET OF THE ILLUSTRATIONS

362. HEMARD, JOSEPH. Code Civil. Livre Premier des Personnes. The chapter titles include: Du mariage; Du divorce; De la paternité; De l'adoption; De la puissance paternelle; De la minorité. De la majorité. *With numerous clever drawings in color, one sheet with original drawings in pen-and-ink, and duplicate set of the illustrations in black and white.* Small 4to, original paper covers, uncut and unopened. In a decorative board slip case. Paris: René Kieffer, 1925

363. HEMARD, JOSEPH. L'Arithmétique. Commentée par Jos. Hémard et illustrée par lui. *With numerous amusing illustrations in color.* 4to, original paper covers, uncut. In the original board slip case. In a maroon morocco-backed decorative board slip case. Paris: Javal et Bourdeaux, 1927

7½ by 9½ inches.

364. HOGARTH, WILLIAM. The Genuine Works of William Hogarth; illustrated with Biographical Anecdotes. A Chronological Catalogue and Commentary. By John Nichols and George Steevens. *Numerous full-page reproductions.* 3 vols., 4to, three-quarter citron morocco, gilt tops. London, 1808

AN EXCELLENT AND EARLY WORK ON HOGARTH.

365. [HOGARTH, WILLIAM.] Dr. John Trusler. Hogarth Moralized. A Complete Edition of all the most capital and admired works of William Hogarth. *Numerous reproductions.* 8vo, three-quarter red levant morocco, gilt top. London, 1841

366. [HOGARTH, WILLIAM.] Austin Dobson. William Hogarth. *Portrait, and about 50 full-page reproductions.* Royal 8vo, original cloth, gilt top, uncut; back faded. In a blue morocco-backed board slip case. London, 1891

FIRST EDITION.

367. [HOGARTH, WILLIAM.] Masters of Painting: William Hogarth. Foreword by Herbert B. Grimsditch. 12 *full-page colored reproductions.* 4to, brown morocco-backed cloth, gilt top. London, 1926

368. [HOLBEIN, HANS.] ULRICH CHRISTOFFEL. Hans Holbein, D. J. 117 *reproductions, some full-page plates.* Small 4to, three-quarter brown calf, gilt top. Berlin [1924]

This work is printed in German.

369. [HOLBEIN, HANS.] WILHELM STEIN. Holbein. 135 *full-page and text reproductions.* Small 4to, brown levant morocco. Berlin, 1929

This work is printed in German.

370. [HOUDON, J.-A.] GEORGES GIACOMETTE. La Vie et l'Oeuvre de Houdon. Préface de Camille Mauclair. 113 *full-page reproductions.* 2 vols., 4to, original wrappers, uncut. In a half blue morocco slip case. Paris [1929]

ONE OF 600 COPIES ON PURE *velin de rives* PAPER. A TRULY MAGNIFICENT WORK.

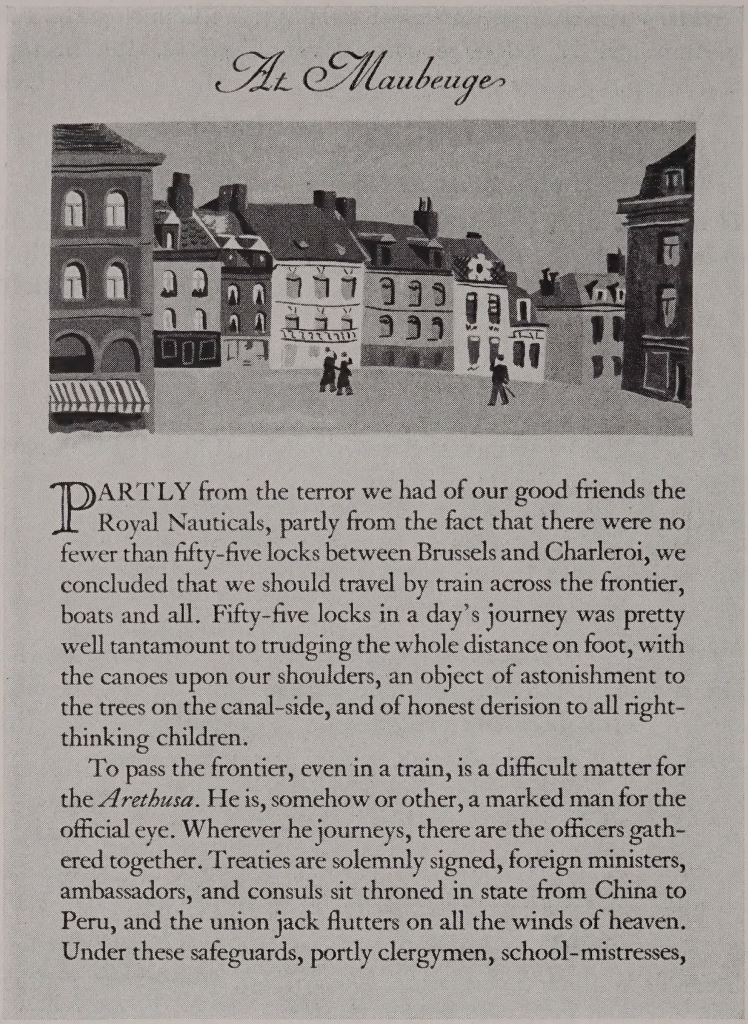
WITH A DUPLICATE SET OF THE ILLUSTRATIONS

371. HUGO, JEAN. Roméo et Juliette. Prétexte à mise en Scène par Jean Cocteau, d'après le drame de William Shakespeare. *The settings, decorations, and costumes are by Jean Hugo,* COLORED BY HAND. *With a duplicate set of the illustrations in black and white.* Royal 4to, original paper covers. With the duplicate set of plates in a matching cover. In the original pictorial boards with ties. In a green morocco-backed marbled board slip case. Paris: Au San Pareil, 1926

The colored plates have been colored by hand under the direction of Jean Victor-Hugo. This is ONE OF 12 COPIES printed specially for the collaborators. Measures 10½ by 13½ inches.

372. HUGO, JEAN. PRINCESS BIBESCO. Le Perroquet Vert, par la Princesse Bibesco. *With 23 lithographs in color.* 4to, original paper covers, uncut. In a decorative board slip case. Paris: Editions Jeanne Walter, 1929

On the limitation page is the following inscription by the publisher: "*Hommage de l'éditeur à Monsieur Jean Dorjeune, Jeanne Walter.*" Measures 8 by 10½ inches. Printed by Coulouma at Argentenil. Lithographs printed by Morlot Frères.



At Maubeuge

PARTLY from the terror we had of our good friends the Royal Nauticals, partly from the fact that there were no fewer than fifty-five locks between Brussels and Charleroi, we concluded that we should travel by train across the frontier, boats and all. Fifty-five locks in a day's journey was pretty well tantamount to trudging the whole distance on foot, with the canoes upon our shoulders, an object of astonishment to the trees on the canal-side, and of honest derision to all right-thinking children.

To pass the frontier, even in a train, is a difficult matter for the *Arethusa*. He is, somehow or other, a marked man for the official eye. Wherever he journeys, there are the officers gathered together. Treaties are solemnly signed, foreign ministers, ambassadors, and consuls sit throned in state from China to Peru, and the union jack flutters on all the winds of heaven. Under these safeguards, portly clergymen, school-mistresses,

[NUMBER 373]

AN EXCEEDINGLY CHARMING BOOK

373. HUGO, JEAN. ROBERT L. STEVENSON. An Inland Voyage. Along the Escaut River, the Willebroek Canal, the Sambre and the Oise. *With gouache drawings illustrating the text, reproduced in pochoir,* 4to, ivory calf-backed cloth with ivory calf label lettered in gold, gilt top, uncut. With the original cloth slip case placed in a marbled board slip case. Stamford: The Overbrook Press, 1938

A BEAUTIFUL VOLUME. ONE OF 150 COPIES printed at the Overbrook Press in Stamford, Connecticut. The gouaches by Jean Hugo have been reproduced in pochoir by the firm of Jean Saudé in Paris; design and composition by Margaret B. Evans; presswork by John F. MacNamara. Jean Hugo is the grandson of Victor Hugo. The book measures 8½ by 11½ inches.

[See illustration]

374. HUNT, W. HOLMAN. Pre-Raphaelitism and the Pre-Raphaelite Brotherhood. *Numerous illustrations.* 2 vols., 8vo, original cloth, gilt tops; slightly rubbed. In a green morocco-backed board slip case. London, 1905

FIRST EDITION. With an embossed presentation stamp in the title-leaves.

375. ILLUSTRATIONS BY LHOTE. JEAN COCTEAU. Escales. *Numerous drawings, many in color, by André LHote,* 4to, cloth, original pictorial covers bound in. Paris: Edition de la Sirene, 1920

ONE OF 440 COPIES. Measures 10¼ by 12½ inches. A whimsical poem about sailors on shore leave and a typographical fantasy.

376. INDIAN ART. ANANDA K. COOMARASWAMY. History of Indian and Indonesian Art. 400 *illustrations, and* 9 *maps.* Imp. 8vo, three-quarter green morocco, gilt top. New York, 1927

Work by the acknowledged master of the subject.

377. [INGRES, JEAN A. D.] CHARLES BLANC. Ingres, sa Vie et ses Ouvrages. *Portrait, and* 12 *full-page reproductions.* Royal 8vo, blue morocco-backed cloth, gilt edges. Paris, 1870

A SCARCE AND EARLY WORK ON INGRES.

378. [INGRES, JEAN A. D.] L. FROCHLICH-BUME. Ingres, his Life & Art. Translated by Maude Valérie White. *Portrait, and* 79 *full-page reproductions of paintings from the Musée Ingres at Montauben, the Louvre, Nantes and Bayonne Museums.* 4to, half red morocco, gilt top. London, 1926

379. [INGRES, JEAN A. D.] LOUIS HOURTICQ. Ingres, l'Oeuvre du Maître. *Portrait. and* 118 *reproductions.* Royal 8vo, three-quarter cloth. Paris [1928]

380. [ISABEY, JEAN-BAPTISTE.] MME. DE BASILY-CALLIMAKI. J.-B. Isabey, sa Vie, son Temps, 1767-1853. Suivi du Catalogue de l'Oeuvre Gravée par et d'après Isabey. *With over* 200 *reproductions, etc., a number full-page, including* 3 *in color.* Thick 4to, three-quarter green levant morocco, gilt top, uncut, original wrappers bound in, by CHEVALLIER. In a board slip case. Paris, 1909

ONE OF 550 COPIES. A SUMPTUOUS WORK. With the Cortlandt F. Bishop bookplate.

381. ISLAMIC ART. SIR THOMAS W. ARNOLD AND PROFESSOR ADOLF GROHMANN. The Islamic Book. A Contribution to its Art and History from the VII-XVIII Century. 104 *full-page plates of Islamic art treasures, miniatures, manuscripts, etc., many in color.* 4to, original cloth, gilt top. In a board slip case. [New York:] Pegasus Press, 1929

ONE OF 375 COPIES. A MONUMENTAL WORK.

382. ITALIAN ARCHITECTURE. RAFFAELE CATTANEO. L'Architettura in Italia dal Secolo vi al Mille Circa. *Numerous illustrations.* Royal 8vo, half red morocco, gilt top, uncut. Venezia, 1888

383. ITALIAN ART. GIUSEPPE AGNELLI. Ferrara e Pomposa. 137 *illustrations.* Royal 8vo, half brown levant morocco. Bergamo, 1906

384. ITALIAN ART. WILHELM VON BODE. Die Kunst der Frührenaissance in Italien. 41 *full-page reproductions, a number mounted and* IN COLOR, *and numerous text illustrations.* Imp. 8vo, half red morocco. Berlin, 1926

ONE OF THE EXCELLENT *"Propylaen Kunstgeschichte"* BOOKS. The illustrations show the art of the earlier part of the Renaissance, mainly of the fifteenth century, including paintings, the sculptures, and architecture.

385. ITALIAN ART. PAUL SCHUBRING. Die Kunst der Hochrenaissance in Italien. 54 *full-page plates, a number mounted and in color, and numerous text illustrations.* Imp. 8vo, blue levant morocco-backed boards. Berlin, 1926

ONE OF THE INVALUABLE *"Propylaen Kunstgeschichte"* books. The illustrations show paintings after Leonardo da Vinci, Michelangelo, Raphael, and others.

386. ITALIAN ART. GINO FOGOLARI. The Galleries of the Academy of Venice. 50 *full-page reproductions.* Square 12mo, blue morocco-backed boards. N.p., n.d.

387. ITALIAN COMEDY. PIERRE L. DUCHARTRE. La Comedie Italienne. L'improvisation, les Canevas, Caractères, etc. Portraits, Masques des illustres personnages de la Commedia dell 'Arte. *Numerous illustrations.* 4to, original vellum-backed boards. In a board slip case. Paris [1925]

388. ITALIAN COMEDY. CONSTANT MIC. La Commedia dell' Arte. 10 *full-page plates, and other illustrations.* Small 4to, red morocco-backed boards, original wrappers bound in. Paris, 1927

389. ITALIAN PAINTERS. EUGENE MUNTZ. Raphael, his Life, Works, and Times. Revised from the second French edition, by Walter Armstrong. *With* 43 *full-page reproductions, and numerous text illustrations.* Royal 8vo, half red morocco, gilt top, uncut; some very slight foxing. London, 1888

390. ITALIAN PAINTERS. GIOVANNI MORELLI. Italian Painters, Critical Studies of their Works. Translated . . . by Constance Jocelyn Ffoulkes. With an Introduction by the Right Hon. Sir A. H. Layard. *With over* 30 *full-page reproductions, and numerous text illustrations, after Raphael, Crivelli, and others.* 8vo, three-quarter green calf, gilt top. London, 1892

391. ITALIAN PAINTERS. BERNHARD BERENSON. North Italian Painters of the Renaissance. *Frontispiece, after Ambrogio da Predis.* 12mo, green morocco-backed boards. New York [1907]

Contains a detailed index to the works of the North Italian painters.

392. ITALIAN PAINTERS. BERNHARD BERENSON. North Italian Painters of the Renaissance. *Frontispiece.* 12mo, three-quarter red morocco, gilt top. New York, 1910

393. ITALIAN PAINTERS. Hans Graber. Piero della Francesca. 68 *full-page reproductions.* 4to, half red morocco, gilt top. Basel, 1920

With the autograph signature of Franklin Day on a front fly-leaf.

VAN MARLE'S MONUMENTAL "ITALIAN SCHOOL OF PAINTING"

394. ITALIAN PAINTING. Raimond van Marle. The Development of the Italian School of Painting. *Hundreds of reproductions, including numerous full-page plates.* Vols. I-XIV, including the Iconographical Index to vols. I-V, 14 vols., 8vo, three-quarter green levant morocco, gilt top, by MACDONALD; backs a trifle faded. Hague, 1923-33

THIS IS THE MOST COMPREHENSIVE OF ALL WORKS ON ITALIAN PAINTING.

"This is the most important work on the Italian Painters, embodying the latest modern research into the development of the different schools and attribution of the individual works. The illustrations are particularly good and clear and many reproductions of detail are given, making this a work *suitable for all libraries.*"—McColvin in "*Painting. A Guide to the Best Books.*"

This work covers the period of Italian painting from the sixth to the beginning of the sixteenth century.

395. ITALIAN PRIMITIVE ART. Louis Hautecoeur. Les Primitifs Italiens. *With* 60 *full-page reproductions of the works of art from the beginning of the Christian Art in Italy to the time of Mantegna and Botticelli.* Small 4to, three-quarter red polished calf, gilt top, uncut. Paris, 1931

396. ITALIAN PRIMITIVE ART. Louis Hautecoeur. Les Primitifs Italiens. *With* 60 *full-page plates reproducing works from the beginning of the Christian art in Italy to the time of Mantegna and Botticelli.* 4to, original wrappers, uncut. In a board slip case. Paris, 1931

397. ITALIAN SCULPTURE. Lord Balcarres. The Evolution of Italian Sculpture. *Numerous full-page reproductions.* Small 4to, original cloth, gilt top. In a board protecting cover. New York, 1910

398. ITALY. Arnaldo Cervesato. Latina Tellus. La Campagna Romana. *Profusely illustrated.* 8vo, full green morocco. Roma [1910]

ONE OF PICASSO'S SCARCER WORKS

399. JACOB, MAX. Le Siège de Jérusalem. Grande Tentation Céleste de Saint Matorel. *With* 3 *original etchings by Picasso.* 8vo, original paper covers, uncut. In a morocco board slip case. Paris: Henry Kahnweiler [1914]

ONE OF 85 COPIES *sur papier de Hollande de van Gelder,* of an edition of 106 copies. This copy is SIGNED BY THE ARTIST AND THE AUTHOR. Measures 6½ by 9 inches.

The second book illustrated by Picasso. A characteristically French novel and a fitting one for Picasso's artistic expression.

400. JACOVLEFF, A. and S. ELISSEEFF. Le Théatre Japonais (Kabuki). *With* 32 *full-page plates* IN COLOR *and fine reproductions in the text, all in heliogravure, after the drawings by A. Jacovleff.* Folio, original paper covers, uncut and unopened. In a decorative board slip case. Paris: Meynial [1933]

ONE OF 500 COPIES *sur papier d'Arches.* Measures 11 by 15½ inches.

401. [KANDINSKY, WASSILY.] WILL GROHMANN. Kandinsky. *Numerous reproductions.* 4to, original wrappers, uncut. In a board slip case. Paris [1931]

ONE OF 610 COPIES ON *vélin de torpes* PAPER.

402. KENT, ROCKWELL. Wilderness. A Journal of Quiet Adventure in Alaska. By Rockwell Kent. . . . And an Introduction by Dorothy Canfield. *With* 8 *full-page woodcuts and a number of smaller woodcuts by the author, Rockwell Kent.* 4to, original pictorial boards. In the original board slip case. New York: Putnam's, 1920

FIRST EDITION. AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, with the following inscription on the fly-leaf: "*To Ralph and Carlotta, who to discover themselves—and happiness, need no Wilderness wilder than each other. Rockwell, October* 1924." [Ralph and Carlotta Monterey Barton, the latter now being Mrs. Eugene O'Neill.] Measures 8½ by 11½ inches.

"8 COPIES ONLY OF THIS BOOK IN THE WHOLE WORLD. R.K."

403. KENT, ROCKWELL. The Golden Chain. A Fairy Story. *With a title vignette and* 12 *characteristic illustrations, one embellishing each page.* 12mo, original marbled boards, uncut. In a purple levant morocco-backed slip case. N.p., 1922

ONE OF 8 COPIES PRIVATELY PRINTED. Measures 7¾ by 5¼ inches. AUTOGRAPH PRESENTATION COPY FROM THE ARTIST, with the following inscription on the end-leaf: "8 *copies only of this book in the whole world. R.K.*"

Inserted is an A.L.'s "*Rockwell*", one page, 8vo, May 3, 1922. To Frank Crowninshield in which he writes about how dear this little work is to him, also expressing his great regard.

404. KENT, ROCKWELL. Voyaging Southward from the Strait of Magellan. *With full-page and smaller illustrations by the author, Rockwell Kent.* 4to, original pictorial cloth, gilt top, uncut. In the original decorative board slip case.

New York: Putnam's, 1924

FIRST EDITION. AUROGRAPH PRESENTATION COPY from Rockwell Kent, with the following inscription on the end-leaf: "*To Ralph and Carlotta who in themselves have what all voyagers, forever, most seek. Rockwell, October,* 1924." The recipients were Mr. and Mrs. Ralph Barton, the latter now being Mrs. Eugene O'Neill. Measures 9 by 11 inches.

405. KENT, ROCKWELL. J.-F. M. AROUET DE VOLTAIRE. Candide. *With designs and drawings on every page by Rockwell Kent.* Royal 8vo, original pictorial gilt-embossed cloth, uncut. In a citron morocco-backed decorative board slip case.

New York: Random House, 1928

ONE OF A LIMITED NUMBER OF COPIES printed on all rag French paper. Hand set in type designed by Lucian Bernhard, paragraph designs by Rockwell Kent. SIGNED BY THE ARTIST. The first book issued with the imprint of Random House. Measures 7½ by 11½ inches.

406. KENT, ROCKWELL. THORNTON WILDER. The Bridge of San Luis Rey. *With colored title-page and 6 lithographs* IN COLOR. Royal 8vo, original pictorial specially designed cloth. In a colorful decorative board slip case. New York: Boni, 1929

ONE OF A LIMITED NUMBER OF COPIES, all printed on Vidalon paper. Signed by the author and the artist. Measures 7¼ by 10½ inches.

407. KENT, ROCKWELL. HERMAN MELVILLE. Moby Dick or The Whale. *With numerous black and white illustrations by Rockwell Kent.* 3 vols., imp. 4to, original black cloth with silver design, uncut. With a metal slip case. In a black calf-backed, book-shaped decorative board case. Chicago: The Lakeside Press, 1930

AN IMPRESSIVE AND BEAUTIFUL PUBLICATION.

408. KENT, ROCKWELL. WILLIAM SHAKESPEARE. Venus and Adonis. *With the characteristic illustrations of Rockwell Kent, partly in two-tone.* 4to, maroon calf-backed cloth, gilt top, uncut. In a marbled board slip case.
Rochester: The Printing House of Leo Hart, 1931

ONE OF A LIMITED NUMBER OF COPIES SIGNED BY THE ARTIST. Measures 8½ by 11 inches.

409. KHMERE, ART. GEORGE GROSLIER. Les Collections Khmères du Musée Albert Sarraut a Phnom-Penh. Préface de Georges Coedès. 50 *full-page plates.* 4to, half brown morocco, gilt top. Paris, 1931

410. KHMERE SCULPTURE. GEORGE GROSLIER. La Sculpture Khmère Ancienne. *Map,* 155 *full-page plates, showing* 175 *reproductions of sculptures, and carvings of the Khmère school of art.* Small 4to, original wrappers. In a board slip case. Paris, 1925

411. [KISLING, MOISE.] [GEORGES GABORY.] Moise Kisling. *Portrait, and* 24 *reproductions.* 12mo, red morocco-backed boards. [Paris, 1928]

PRESENTATION COPY FROM THE ARTIST to Frank Crowninshield, with autograph inscription on the title-page.

412. [KISLING, MOISE.] ANDRE SALMON. Kisling. 28 *full-page plates.* 4to, red morocco-backed boards. Paris, 1928

ONE OF 500 COPIES.

413. [KOLBE, GEORG.] WILHELM VALENTINER. Georg Kolbe, Plastik und Zeichnung. *With over* 50 *reproductions.* 4to, original linen-backed boards. In a morocco-backed cloth slip case. München [1922]

A FINE COPY OF THIS EXCELLENT WORK.

414. [KOLBE, GEORG.] WILHELM VALENTINER. Georg Kolbe. Plastik und Zeichnung. *With over* 50 *plates, showing many reproductions.* 4to, red morocco-backed boards. München [1922]

CONSIDERED THE BEST WORK ON KOLBE.

415. [KOLBE, GEORG.] ALFRED HENTZEN. Georg Kolbe. [In "Deutsche Kunst und Dekoration," September, 1930]. 10 *full-page plates.* Imp., 8vo, cloth, original wrappers bound in. Darmstadt, 1930

416. KROHG, PER. MAURICE BEDEL. Jérôme. 60° Latitude Nord. *With numerous charmingly colored drawings as well as illustrations by Per Krohg.* 4to, original pictorial paper covers, uncut. In a marbled board slip case.
[Paris:] Librairie Gallimard [1929]

ONE OF 600 COPIES *sur Hollande (des papeteries Pannekoek),* of an edition of 650 copies. Measures 8½ by 11½ inches.
A fanciful and beautiful work.

417. [LABORDE, CHARLES.] PAUL MORAND. Tendres Stocks. [With a Preface by Marcel Proust.] *With* 13 *vignettes* IN COLOR, *four being full-page, by Charles Laborde.* 8vo, cloth-backed boards, uncut. In a marbled board slip case.
Paris: Chez Emile-Paul Frères [1924]

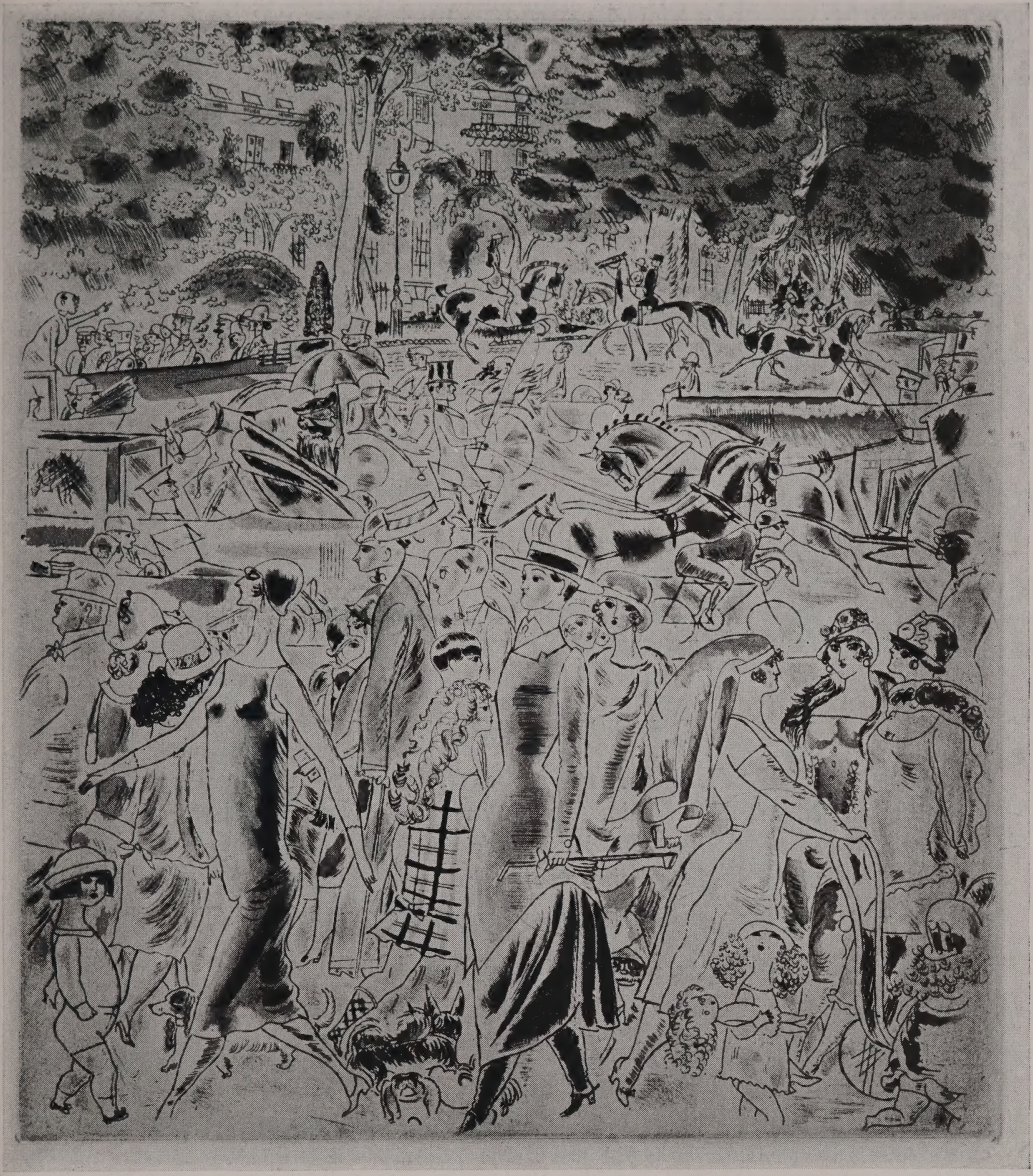
ONE OF 550 COPIES. This copy is on *papier Vergé de Rives.* Measures 7 by 10½ inches.
AUTOGRAPH PRESENTATION COPY from the author to Simon de Vaulchier, with the following inscription in French on the fly-leaf: "*A Simon de Vaulchier, ces trois histoires d'Angleterre écrits au temps où Londres était beaucoup plus loin de Paris que ne l'est aujourd-hui New York. Souvenir d'un charmant passage sur l'Ile de France, ce* 7 *Janvier,* 1929. *Paul Morand.*"
With the Simon de Vaulchier bookplate.

A RARE AND DELIGHTFUL PORTFOLIO

418. [LABORDE, CHARLES.] VALERY LARBAUD. Rues et Visages de Paris. *With* 20 *charming and happy* COLORED FULL-PAGE ETCHINGS *by Charles Laborde, an etched vignette on the title-page, uncolored, and a number of delightful vignettes in the text, some colored.* Imp. 4to, text and plates laid in loosely in a vellum-backed board portfolio, with ties. In a decorative board slip case.
Paris: Editions de la Roseraie, 1926

ONE OF 133 COPIES. This copy is on *Vélin d'Arches* paper. Printed by Coulouma at Argenteuil. Measures 14 by 17 inches. The large color etchings, gay and full of amusing personages, are all ready for framing. Paris, enchantingly revealed, along Montmartre, Montparnasse, Champs Elysées, Les Boulevards, etc.

[See illustration]



Number 418: Charles Laborde's *Rues et Visages de Paris*

The Gaieties and People of Pre-War Paris

WITH EXTRA SETS OF THE REMARKABLE ETCHINGS BY LABORDE

419. LABORDE, CHARLES. Emile Zola. Nana. *Vol.* I *with* 23 *etchings,* 9 *of them full-page and* IN COLORS. *With an extra suite of the* 23 *etchings in black and white. Vol.* II *contains* 20 *etchings,* 9 *of them full-page* IN COLORS. *Also with an extra suite of etchings in black and white.* 4 vols. [including the two with the extra etchings], 4to, original decorative paper covers, uncut. In two decorative board slip cases.
Paris: Henri Jonquières, 1929

ONE OF AN EDITION OF 188 COPIES. AN EXCEEDINGLY FINE WORK. Measures 8¾ by 11½ inches. Printed by Coulouma at Argenteuil. The etchings printed by Roger Lacourière at Paris.

Charles Laborde, in this remarkable set of etchings, has epitomized the fashions and foibles of Zola's day, and in particular, the character of Nana, the most daring and renowned of Zola's heroines.

[See illustration]

420. LABORDE, CHARLES. La Porte Ouverte. 75 *drawings on colored backgrounds and commentaries by Charles Laborde.* Small 4to, original pictorial wrappers, uncut and unopened. In a decorative board slip case. Paris: Henri Jonquières, 1931

ONE OF 600 COPIES.

A series of satirical sketches with light legends, both by Charles Laborde. Measures 6 by 8 inches. AUTOGRAPH PRESENTATION COPY from the author-artist to Frank Crowninshield.

PARISIAN COCKTAIL GUIDE

421. LABOUREUR, J.-E. Petits & Grands Verres. Choix des Meilleurs Cocktails. Recueillis par Nina Toye & A. H. Adair et mis en Français par Ph. Le Huby. *With* 10 *etchings by Laboureur.* Small 4to, original pictorial wrappers, uncut and unopened. In a marbled board slip case. Paris: Au Sans Pareil [1927]

ONE OF 225 COPIES *sur vélin Montgolfier* of an edition of 273 copies. Printed by Coulouma at Argenteuil.

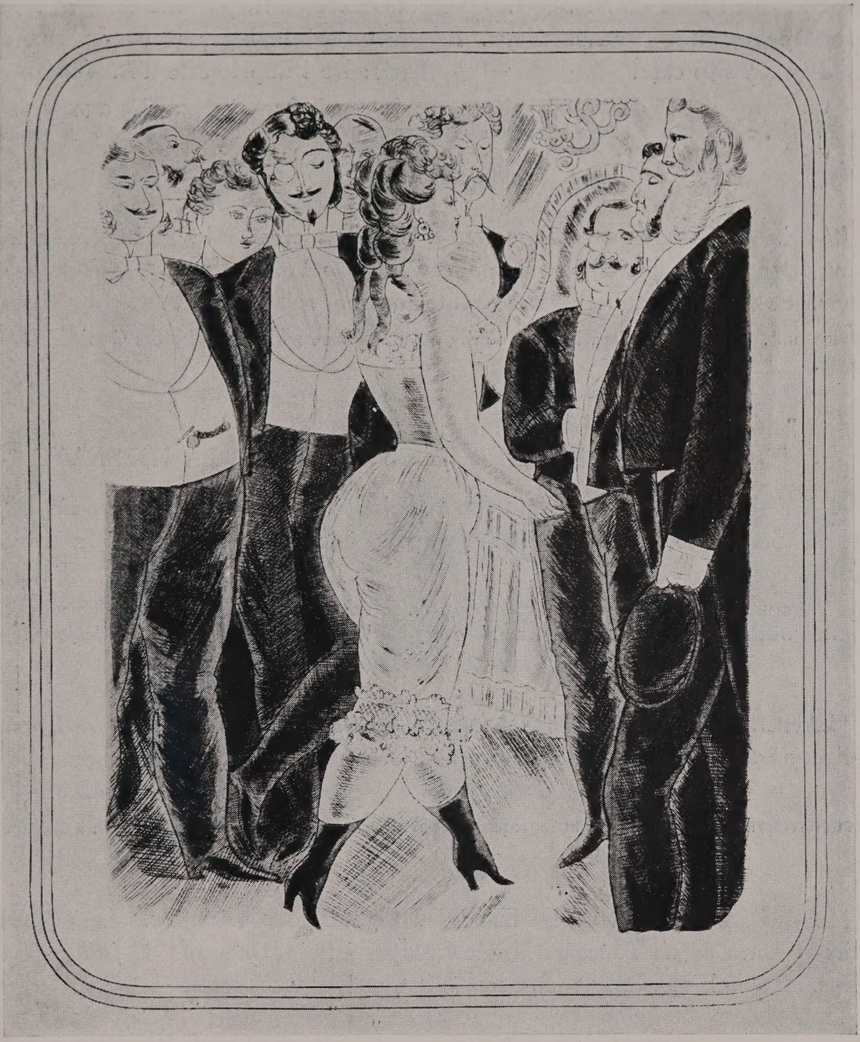
A delightful, artistic and comprehensive guide to cocktails.

422. [LABOUREUR, J.-E.] Stendhal. Le Chasseur Vert. *With* 7 *etchings by Laboureur.* 4to, original paper covers, uncut. In a marbled board slip case.
Paris: Editions Orion [1929]

ONE OF 336 COPIES. Measures 7⅝ by 9¾ inches. One of Stendhal's most engaging stories. Printed by Coulouma.

423. LABOUREUR, J.-E. dans les flandres britanniques. *With* 24 *drawings* IN TWO STATES, *one on various colored tint blocks by J. E. Laboureur, the other in black and white.* Folio, original cloth with pictorial paper panel on obverse cover, uncut.
Paris: Dorbon Ainé, n.d.

ONE OF 50 COPIES *on Holland paper, of* an edition of 350 copies. Measures 11 by 15½ inches. Impressions of the British Expeditionary Forces (May 1915-January 1916) seen through the eyes of a sensitive and sympathetic French artist attached to the B.E.F.



NUMBER 419: Zola's *Nana*, Illustrated by Laborde

The Prince Introduces His Friends to Nana

424. LABOUREUR, J.-E. Petites Images de la Guerre sur le Front Britannique. Précédées d'une Lettre sur les Spectacles de la Guerre de Roger Allard. *With 9 exceedingly fine pen etchings by Laboureur.* Large 4to, original paper covers, uncut. In a marbled board slip case. Paris: De l'Imprimerie d'A. Vernant, n. d.

ONE OF AN EDITION OF 166 COPIES. The plates were destroyed after printing. This copy is signed by the artist. The etchings are clever, sometimes poignant souvenirs, excellently drawn, of British soldiers at the front during the first World War. Measures 9¼ by 11½ inches.

425. LACE. A. CARLIER DE LANTSHEERE. Les Dentelles à la Main, Dentelles aux Fuseaux, Dentelles à l'Aiguille, Dentelles à Points Mélangés. 135 *full-page reproductions.* Folio, three-quarter blue levant morocco, gilt edges. Paris, n.d.

A SUPERB WORK. With fine illustrations depicting the art of lace making. With the Cortlandt F. Bishop bookplate.

ONE OF TWO BOOKS EVER ILLUSTRATED BY LA FRESNAYE

426. [LA FRESNAYE, R.] ANDRE GIDE. Paludes. *With 6 fine lithographs by de la Fresnaye.* Small 4to, original paper wrappers, uncut and unopened. In a marbled board slip case. Paris, 1921

ONE OF 300 COPIES *sur papier vélin Lafuma-Navarre.* Measures 7½ by 9½ inches. This work shows Gide at his wittiest. This is a satire of man's everyday life and is an ironical *tour de force.*

427. [LANCRET, NICOLAS.] GEORGES WILDENSTEIN. Lancret. *Portrait, and* 214 *reproductions.* 4to, three-quarter brown morocco, gilt top, original wrappers bound in. Paris [1924]

A COMPREHENSIVE WORK. With an autograph presentation inscription by the author on a front fly-leaf.

428. [LA TOUR, MAURICE-QUENTIN DE.] HENRY LAPAUZE. Les Pastels de Maurice-Quentin de La Tour, du Musée Lécuyer à Saint-Quentin. 87 *full-page reproductions.* 4to, half red levant morocco, gilt top, by MACDONALD. Paris, 1919

429. [LA TOUR, MAURICE-QUENTIN DE.] ALBERT BESNARD. La Tour, la Vie et l'Oeuvre de l'Artist. Catalogue Critique par Georges Wildenstein. *Portrait, and* 268 *reproductions.* 4to, original wrappers, uncut. In a board slip case. Paris [1928]

A VALUABLE AND ESSENTIAL WORK FOR THE STUDENT.

430. [LA TOUR, MAURICE-QUENTIN DE.] PIERRE DE NOLHAC. La Vie et l'Oeuvre de Maurice Quentin de La Tour. 24 *full-page colored reproductions.* 4to, original wrappers, uncut. In a board slip case. Paris [1930]

LIMITED EDITION. Reproductions of the greatest fidelity and beauty. Completely satisfying replicas of this sensitive master's art.

431. [LAURENCIN, MARIE.] ANDRE GIDE. La Tentative Amoureuse, ou le Traité du Vain Désir. *With* 8 COLORED *woodcuts after watercolors by Marie Laurencin, four being full-page plates.* Small 4to, original paper wrappers, uncut. In a marbled board slip case. Paris: Editions de la Nouvelle Revue Française, 1921

ONE OF 412 COPIES. Measures 9½ by 7⅝ inches. Printed by Coulouma.

432. [LAURENCIN, MARIE.] ANDRE SALMON. L'Age de l'Humanité. *With a lithograph portrait of the author by Marie Laurencin.* 12mo, original paper covers, uncut and unopened. In a decorative board slip case.
Paris: Editions de la Nouvelle Revue Française, 1921

ONE OF 525 COPIES *sur papier Vélin d'Arches.* Measures 5¼ by 7 inches. Printed by Coulouma at Argenteuil. Portrait printed by Marchizet at Paris.

433. [LAURENCIN, MARIE.] Les Biches. Théatre Serge de Diaghilew. Marie Laurencin, Jean Cocteau, Darius Milhaud, Francis Poulenc. *Illustrated in Vol.* I *with a portrait of La Nijinska, a portrait of Francis Poulenc and* 14 *reproductions of drawings and paintings, full page, and a number in color. Vol.* II *contains a photograph of Marie Laurencin and* 21 *photographs of the leading dancers in the ballet: La Nijinska, Felia Doubrovska, Tchernicheva, Sokolova, and others.* 2 vols., 4to, original pictorial paper covers, uncut. In a light blue morocco-backed, marbled board slip case. Paris: Editions des Quatre Chemins, 1924

ONE OF 335 COPIES. *On vélin d'Arches* paper. Measures 9 by 11¼ inches. Printed by Frazier-Soye.

SIGNED BY THE ARTIST AND AUTHOR

434. [LAURENCIN, MARIE.] MARCEL JOUHANDEAU. Brigitte ou la Belle au Bois Dormante. *With* 4 *lithographs by Marie Laurencin.* 4to, original paper covers, uncut. In a marbled board slip case. Paris: Editions de La Galerie Simon [1925]

ONE OF 111 COPIES *sur papier vergé des Manufactures d'Arches.* The lithographs were printed by Pitault and display the inimitable charm of Marie Laurencin. Measures 7¾ by 10 inches.

435. LAURENCIN, MARIE. Petit Bestiaire. Poèmes inédits par Marie Laurencin. *With* 2 *hitherto unpublished lithographs by the author.* Royal 4to, original decorative paper covers, uncut and unopened. In a marbled board slip case.
Paris: François Bernouard [1926]

ONE OF 100 COPIES *sur Vergé d'Arches* paper. Measures 10 by 13 inches.

A DELIGHTFUL FORM OF MARIE LAURENCIN'S ART

436. LAURENCIN, MARIE. Lettres Espagnoles. Publiées par Jacques de Lacretelle. *With* 11 *original etchings by Marie Laurencin.* 8vo, original paper covers, uncut and unopened. In a red morocco-backed, marbled board, slip case.
Paris: Société d'Edition "Le Livre", 1926

ONE OF 325 COPIES on *vélin de Cuve* handmade paper. Measures 6½ by 9¾ inches. Printed by Coulouma at Argenteuil.

A WORK DISPLAYING THE CHARM AND DELICACY OF MARIE LAURENCIN

437. [LAURENCIN, MARIE.] Marie Laurencin. Avec une préface par Marcel Jouhandeau. *With* 4 *watercolors, a pastel pencil self-portrait; frontispiece and* 32 *black and white plates of the work of Marie Laurencin.* 4to, original paper covers, uncut. In a decorative board slip case. Paris: Edition des Quatre Chemins, 1928

ONE OF A LIMITED NUMBER OF COPIES. Measures 8½ by 10¼ inches. Printed by Ducros & Colas of Paris. The facsimiles in color reproduced by D. Jacomet.

438. [LAURENCIN, MARIE.] MARIE-JEANNE L'HERITIER DE VILLANDON. L'Adroite Princesse ou les aventures de Finette, Conte de Fées. 5 *full-page lithographic reproductions, by Marie Laurencin.* Folio, loose in original pictorial wrappers, as issued. In a marbled board slip case. Paris, 1928

ONE OF 481 COPIES *on vélin* paper. A splendid example of Marie Laurencin's art.

439. [LAURENCIN, MARIE.] LEWIS CARROLL. Alice in Wonderland. *With* 6 COLORED *lithographs by Marie Laurencin.* Oblong 4to, original paper covers, uncut. In a decorative board slip case. Paris: The Black Sun Press, 1930

ONE OF 300 copies. On *Rives* paper. Measures 11½ by 9¾ inches. A set of delightful and very original illustrations for this immortal classic.

440. [LAURENCIN, MARIE.] HENRY DE MONTHERLANT. Les Jeunes Filles. Roman. *With* 4 *lithographs in color by Marie Laurencin.* 12mo, original paper covers, uncut and unopened. In a decorative board slip case.
Paris: Editions Bernard Grasset, 1937

ONE OF 200 COPIES on *Lafuma* paper. Measures 5½ by 8 inches.

A RARE AND "CURIOUS" LAWRENCE DOCUMENT

441. LAWRENCE, D. H. The Paintings of D. H. Lawrence. 15 *paintings and* 11 *watercolors reproduced in* FULL COLOR. Imp. 4to, half brown morocco, gilt top, uncut.
London: Mandrake Press [1929]

ONE OF 510 COPIES on *Arches mouldmade paper,* privately printed for subscribers only. Measures 10½ by 14½ inches.

442. [LEECH, JOHN.] WILLIAM P. FRITH. John Leech, his Life and Work. *Portrait, and numerous full-page and text reproductions.* 2 vols., 8vo, three-quarter russet morocco, gilt tops. London, 1891

443. LEGER, CHARLES. Courbet. *With about* 124 *reproductions of his work, including* 64 *full-page plates.* 4to, half red morocco, gilt top. Paris [1929]

A SPLENDID AND REVEALING WORK.

444. [LEGER, FERNAND.] BLAISE CENDRARS. La Fin du Monde filmée par l'Ange N.-D. *With* 12 *compositions* IN COLOR *by Fernand Leger.* 4to, cloth, original pictorial paper covers bound in. Paris: Editions de la Sirène, 1919

A highly original work in regard to colors and arrangement. A parody and typographical experiment. Measures 10 by 12½ inches.

445. [LEHMBRUCK, WILHELM.] PAUL WESTHEIM. Wilhelm Lehmbruck. *Portrait, and numerous full-page and text reproductions.* Small 4to, three-quarter citron morocco, gilt top. Berlin [1920]

446. [LEO X. and LORENZO DE MEDICI.] WILLIAM ROSCOE. The Life and Pontificate of Leo the Tenth, 2 vols., 1846 ∵ The Life of Lorenzo de Medici, 1851. *Frontispieces;* slightly foxed. Together 3 vols., 12mo, full green calf, gilt tops, by MATTHEWS; slightly rubbed. London, 1846-51

447. [LEONARDO DA VINCI.] JEAN P. RICHTER. Leonardo. *Portrait, and* 14 *reproductions,* 2 *folding.* 12mo, blue morocco-backed boards. New York, 1881

With the autograph signature of Frederic Crowninshield on the title-page.

448. [LEONARDO DA VINCI.] EUGENE MUNTZ. Leonardo da Vinci, Artist, Thinker, and Man of Science. *Numerous full-page plates and text reproductions, some in color.* Small folio, half blue morocco, gilt tops, uncut, by MACDONALD. London, 1898

ONE OF THE OUTSTANDING AND AUTHORITATIVE WORKS ON THIS ARTIST.

449. [LEONARDO DA VINCI.] L. ROGER-MILES. Léonard de Vinci et les Jocondes. *Frontispiece portrait, and about* 25 *reproductions.* 4to, blue polished calf-backed boards, uncut. Paris, 1923

450. LES NAIN. PAUL FIERENS. Les Le Nain. Art et Artistes Français. *With* 96 *full-page plates reproducing the paintings of the three brothers, Louis, Mathieu, and Antoine Le Nain.* 4to, original pictorial covers, uncut and unopened. In a marbled board slip case. Paris: Librairie Floury, 1933

Printed by Panetto & Petrelli at Spoleto in Italy. Measures 8½ by 12 inches.

451. LHOTE, ANDRE. Corymbe de l'Automne. Poème de Francis Thompson. Traduit de l'Anglais par Paul Claudel. *With* 12 *woodcuts in full page size.* 4to, original paper covers, uncut. In a marbled board slip case.
Paris: Editions de la Nouvelle Revue Française, 1920

ONE OF 360 COPIES *sur papier vélin pur fil Lafuma-Navarre.* Printed by Coulouma at Argenteuil. Measures 7¾ by 9½ inches. The woodblocks were cancelled after publication.

A TYPOGRAPHICAL FANTASIA

452. [LHOTE, ANDRE.] JEAN COCTEAU. Escales. *Brightly colored vignette on title-page and numerous full-page drawings, several* IN COLOR. Royal 4to, half red calf, original front wrappers bound in. In a red calf-edged board slip case.
Paris: Editions de La Sirène, 1920

ONE OF 400 COPIES *sur vélin pur fil Lafuma,* of an edition of 440 copies. Measures 10¼ by 12½ inches. This is a whimsical poem about sailors on shore-leave.

453. [LHOTE, ANDRE.] FRANCIS THOMPSON. Corymbe de l'Automne. Poème de Francis Thompson. Traduit de l'Anglais par Paul Claudel. *With* 12 *wood engravings by André LHote.* Small 4to, original paper covers, uncut. In a marbled board slip case.
Paris: Nouvelle Revue Française, 1920

ONE OF 360 COPIES. Printed by Coulouma, at Argenteuil. Measures 7¾ by 9½ inches.

454. [LHOTE, ANDRE.] PAUL CLAUDEL. "Verlaine." *With* 10 *striking woodcuts by Lhote.* Small 4to, original paper covers, uncut. In a decorative board slip case.
Paris: Nouvelle Revue Française, 1922

ONE OF 500 COPIES. Measures 7½ by 9½ inches. Printed by Coulouma. Poetical hommage to Verlaine's life and genius.

455. LHOTE, ANDRE. Chansons de Bord. Recueillies et Présentées par le Capitaine au Long Cours Armand Hayet. Harmonisées par Charles Bredon. *With* 14 *festive and original etchings in vibrant colors by Andre Lhote.* 4to, original pictorial paper covers, uncut and unopened. In a marbled board slip case. Paris: Editions Eos, 1927

ONE OF 500 COPIES *sur vélin pur fil Lafuma.* Measures 9 by 11¼ inches.

456. LITHOGRAPHS BY MARIE LAURENCIN. LEWIS CARROLL. Alice in Wonderland. *With* 6 *full-page* COLORED *lithographs by Marie Laurencin.* Oblong 4to, original paper covers, uncut. In a decorative board slip case.
Paris: The Black Sun Press, 1930

ONE OF THE EDITION OF 370 COPIES on *Rives* paper. Measures 11½ by 9¾ inches. A series of delightful illustrations which adds to the immortal charm of the classic.

457. LOMBARDIAN ART. Francesco Malaguzzi Valeri. La Corte di Lodovico il Moro. Gli Artiste Lombardi. *Colored frontispiece,* 16 *full-page reproductions of paintings, drawings, sculptures, miniatures and other works of art of the Lombardian school.* Imp. 8vo, half red morocco, gilt top. Milano, 1917

458. [LONGHI, PIETRO.] Aldo Rava. Pietro Longhi. 174 *faithful reproductions.* Small 4to, half citron morocco, gilt top. Bergamo, 1909

459. LONGUS. Daphnis et Chloé. 53 *woodcuts, designed and engraved, by Aristide Maillol.* 12mo, loose in original wrappers, uncut, as issued; pp. 129-132 lacking. In a decorated board slip case. [Paris] 1937

ONE OF 500 COPIES. Translated, revised, and completed by P. L. Courier.

460. [LORRAIN, CLAUDE.] Pierre Courthion. Claude Gellée dit le Lorrain. 96 *full-page reproductions.* Imp. 8vo, original wrappers, uncut. In a board slip case. Paris, 1932

461. [LOUIS XII and ANNE DE BRETAGNE.] Paul Lacroix. Louis XII et Anne de Bretagne, Chronique de l'Histoire de France. 14 *colored lithographic plates, and about* 200 *other illustrations.* Thick royal 8vo, half red morocco, gilt top. Paris, 1882

462. [LOWINSKY, THOMAS.] F. M. Arouet de Voltaire. The Princess of Babylon. With 12 *full-page decorations by Thomas Lowinsky.* 12mo, vellum paper-backed, marbled boards, gilt top, uncut. In a quarter medium blue morocco slip case.
London: The Nonesuch Press, 1927

Measures 4½ by 7¾ inches.

WITH AN EXTRA SET OF ILLUSTRATIONS

463. [LURCAT, JEAN.] Philippe Soupault. Corps Perdu. *With* 52 *black and white drawings and* 2 *dry-point etchings by Jean Lurçat.* 12m, original paper wrappers, uncut and unopened. In a decorative board slip case.
Paris: Au Sans Pareil, 1926

ONE OF 35 COPIES *sur Japon Impérial* WITH AN EXTRA SET OF ILLUSTRATIONS. Printed by Coulouma at Argenteuil. The extra set of illustrations without text is on plain paper. Measures 5½ by 7½ inches.

464. [LURCAT, JEAN.] Charles Albert Cingria. Les Limbes. *With* 9 *dry-points* by Jean Luçat. 4to, original paper covers, uncut. In a marbled board slip case. Paris: Editions Jeanne Bucher, 1930

ONE OF 121 COPIES. Measures 7¾ by 11½ inches.

PICASSO ILLUSTRATIONS

465. LYSISTRATA. Aristophanes. Lysistrata. A New Version by Gilbert Seldes, With a Special Introduction by Mr. Seldes, *and full-page and text illustrations, by Pablo Picasso.* 4to, original decorated boards, uncut. In a cloth-edged board slip case. New York: Limited Editions Club, 1934

Signed by the artist. With the Harold B. Franklin bookplate.

466. MacORLAN, PIERRE. Aux Lumières de Paris. *Jules Pascin's full-page colored reproductions—a few folding.* Square 12mo, original wrappers, uncut and partly unopened. In a decorated board slip case. Paris, 1925

ONE OF 1,100 COPIES.

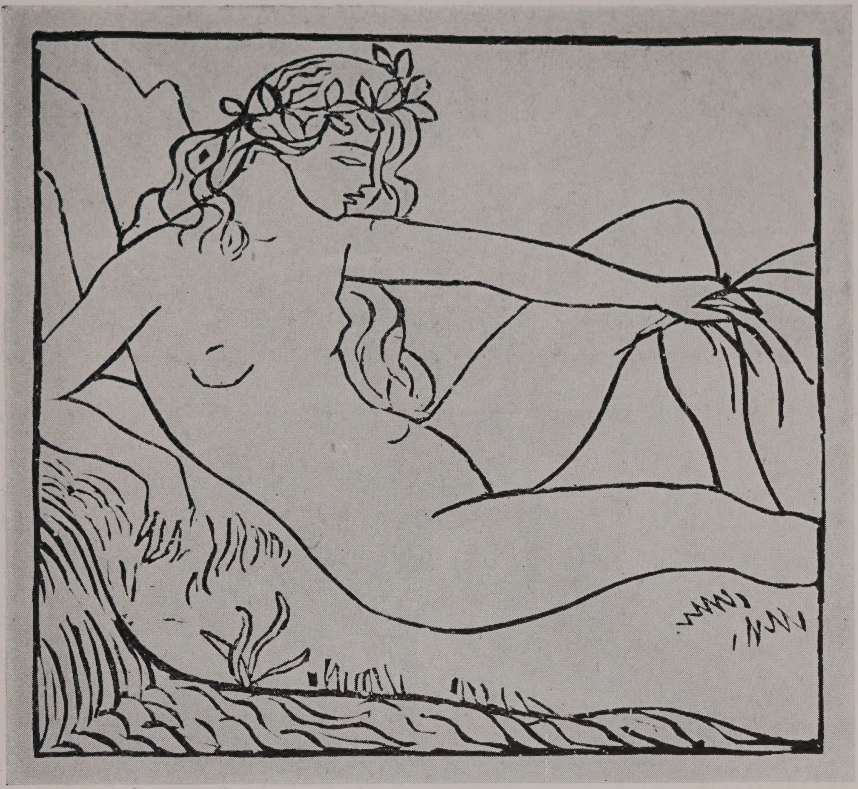
467. [McEVOY, AMBROSE.] Ambrose McEvoy. [Edited by Albert Rutherston.] *Portrait, and* 34 *full-page reproductions.* Royal 8vo, original cloth-backed boards. In a board protecting cover. New York, 1924

468. [MAILLOL, ARISTIDE.] Alfred Kuhn. Aristide Maillol, Landschaft, Werke, Gesprache. *Portrait,* 6 *previously unpublished drawings, and* 43 *reproductions, by Maillol.* Small 4to, green morocco-backed cloth. Leipzig, 1925

469. [MAILLOL, ARISTIDE.] Alfred Kuhn. Aristide Maillol, Landschaft, Werke, Gesprache. *Portrait,* 43 *full-page reproductions, and* 6 *previously unpublished drawings.* 4to, red morocco-backed boards. Leipzig, 1925

470. [MAILLOL, ARISTIDE.] Les Albums d'Art Druet. Notice de Waldemar George. 24 *full-page reproductions.* 4to, red morocco-backed boards. Paris [1925]

471. [MAILLOL, ARISTIDE.] Aristide Maillol. [Introduction by Christian Zervos]. [In "L'Art d'Aujourd'hui," Numero Spécial, 1925]. 24 *full-page reproductions.* Small 4to, half red morocco, original front wrapper bound in. [Paris] 1925



[NUMBER 472]

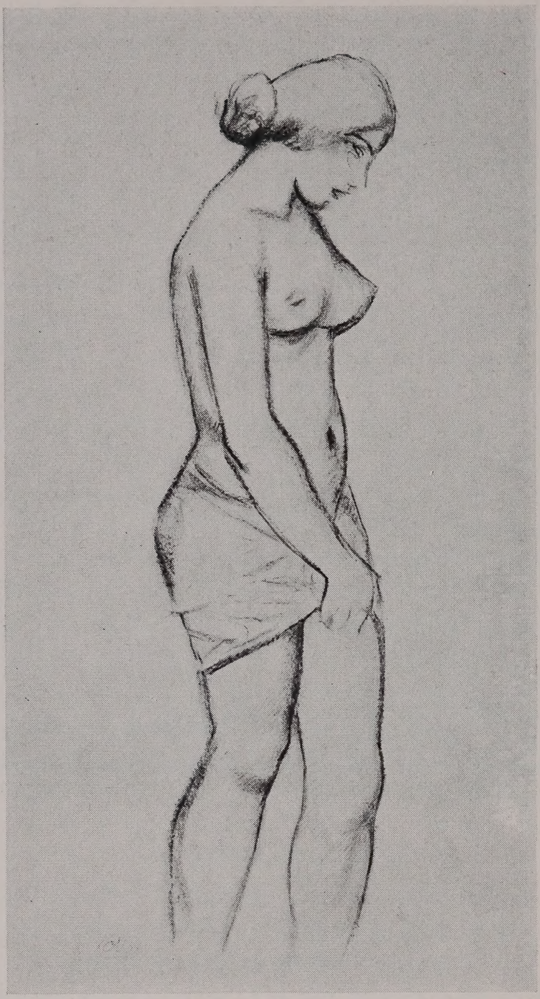
A RARE AND BEAUTIFUL BOOK
WITH AN EXTRA SUITE OF ILLUSTRATIONS IN SANGUINE

472. [MAILLOL, ARISTIDE. VIRGIL.] Die Eclogen Vergils in der Ursprache und Deutsch ubersetzt von Rudolf Alexander Schroeder. *With 43 wood engravings by Aristide Maillol. With an extra suite of engravings on China paper, in sanguine.* Large 4to, full vermilion levant morocco, gilt, gilt top uncut. In a decorative board slip case. [Weimer: Henry Graf Kessler, 1926]

ONE OF 36 COPIES *auf Kessler-Maillolschem "seide-papier"*, of an edition of 295 copies. Measures 8¾ by 12¼ inches. Printed on the hand presses of the Cranach Press, Weimar.

[See illustration]

472A. [MAILLOL, ARISTIDE.] MAURICE DENIS. Maillol. *Portrait, and 32 full-page reproductions.* Small 4to, blue morocco-backed boards. [Paris, 1925]



[NUMBER 473]

MAILLOL'S "OVID"—A PUBLISHING CHEF-D'OEUVRE

473. [MAILLOL, ARISTIDE.] Ovide. L'Art d'Aimer. *With several fine woodcuts in the text and* 12 *impressive full-page lithographic studies of the nude, some in sanguine, by Aristide Maillol.* Folio, original pictorial white paper wrappers, unbound in a decorative pebbled board slip case. Enclosed in another brown morocco-backed cloth slip case. [Lausanne: Gonin] 1935

ONE OF ONLY 275 COPIES, *on papier spécial pur chanvre fabriqué à la main, dans les Manufactures Canson et Montgolfier, d'après les procédés d'Aristide et Gaspard Maillol.* Measures 11½ by 15½ inches. IN EVERY RESPECT, A BOOK OF THE UTMOST BEAUTY. SIGNED BY THE ARTIST.

[See illustration]

474. [MAILLOL, ARISTIDE.] LONGUS. Daphnis and Chloe. [Translated by George Thornley]. 53 *woodcuts, by Aristide Maillol.* 12mo, full original vellum, uncut. In a brown calf-backed decorated board slip case. [London] 1937

ONE OF 250 COPIES on hand-made paper, signed by the artist.

475. MALLARME, STEPHANE. Madrigaux. *With* 25 *full-page brilliantly colored watercolors by Raoul Dufy.* 4to, cloth-backed decorative boards, with the original front cover bound in. Paris: Editions de la Sirène, 1920

ONE OF 1,000 COPIES *sur vélin Lafuma de Voiron,* of an edition of 1,110 copies. The text was printed by Louis Kaldor, the illustrations executed on a hand press by Aimé Jourde and colored by Richard. Measures 8¼ by 10¾ inches.

476. MALLARME, STEPHANE. Madrigaux. *With* 25 *plates* IN BRIGHT COLOR by *Raoul Dufy.* 4to, original pictorial paper covers, uncut and unopened. In a decorative board slip case. Paris: Editions de la Sirène, 1920

ONE OF 1,000 COPIES *sur vélin Lafuma de Voiron,* of an edition of 1,110 copies. Measures 8¼ by 10¾ inches.

477. MALRAUX, ANDRE. Georges Roualt. [In "Formes," No. I, Decembre, 1929]. 16 *full-page reproductions,* 1 *in color.* 4to, brown calf-backed boards, gilt top. Paris, 1929

478. [MANET, EDOUARD.] EDMOND BAZIRE. Manet. *With* 2 *original etchings by Manet, and* 46 *reproductions, including a number of full-page plates.* 8vo, three-quarter green morocco, gilt top, uncut, by DAVID. Paris, 1884

A SCARCE AND IMPORTANT WORK.

479. [MANET, EDOUARD.] J. E. BLANCHE. Manet. Translated by F. C. de Sumichrast. 40 *full-page reproductions.* Square 12mo, blue morocco-backed boards. New York, 1925

480. [MANET, EDOUARD.] ETIENNE MOREAU-NELATION. Manet, raconté par Lui-Même. 353 *reproductions, mainly full-page.* 2 vols., 4to, half red morocco, uncut, original wrappers bound in. Paris, 1926

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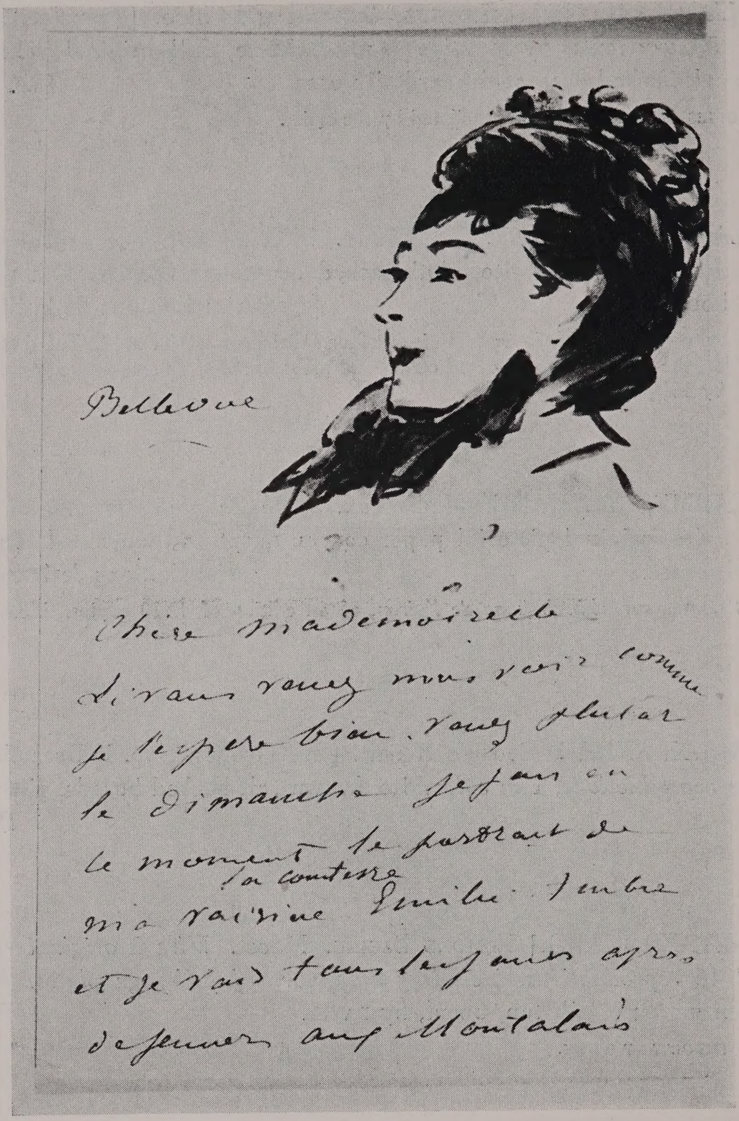

Bellevue

Chère Mademoiselle
si vous voulez me voir comme
je l'espère bien. venez plutôt
le dimanche. je fais en
ce moment le portrait de
la cantatrice
ma voisine Emilie Ambre
et je vais tous les jours après
déjeuner aux Montalais

[NUMBER 481]

481. MANET, EDOUARD. Lettres Illustrées de Edouard Manet. Introduction de M. Jean Guiffrey. *6 colored reproductions of watercolors, and facsimile letters of Manet.* 8vo, original wrappers, uncut. In a brown morocco-backed decorative board slip case.
Paris [1929]

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[See illustration]

482. [MANET, EDOUARD.] PAUL COLIN. Edouard Manet. 96 *full-page reproductions.* Imp. 8vo, original wrappers, uncut. In a board slip case. Paris, 1932

A FINE WORK ON MANET. Includes a catalogue of the artist's works.

483. [MANTEGNA, ANDREA.] PAUL KRISTELLER. Andrea Mantegna. English edition by S. Arthur Strong. 26 *full-page reproductions, and many text illustrations.* 4to, original cloth, gilt top. In a board slip case. London, 1901

PERHAPS THE FINEST WORK ON THIS ARTIST.

484. [MASACCIO.] JACQUES MESNIL. Masaccio et les Débuts de la Renaissance. 61 *full-page reproductions.* Imp. 8vo, original wrappers, uncut. In a board slip case. La Haye, 1927

485. MASEREEL, FRANS. 25 Images de la Passion d'une Homme. 25 *original woodcuts by Frans Masereel.* Small 4to, morocco-backed boards. N. p., 1918

ONE OF 150 COPIES on *vélin* paper.

486. MASEREEL, FRANS. Le Soleil. 63 *designs, engraved on wood, by Frans Masereel.* 16mo, morocco-backed boards, uncut. [Paris] 1919

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487. [MASEREEL, FRANS.] ARTHUR HOLITSCHER AND STEFAN ZWEIG. Frans Masereel. *Portrait, and about* 80 *reproductions of woodcuts.* 8vo, green levant morocco, gilt top. Berlin [1923]

488. [MASEREEL, FRANS.] OSCAR WILDE. The Ballad of Reading Gaol. *With* 37 *original woodcuts, by Frans Masereel, some full-page.* Imp. 8vo, half brown polished calf, gilt top. In a black morocco-backed decorated board slip case. [Munich, 1923]

ONE OF 320 COPIES, signed by the artist.

489. MASEREEL, FRANS. La Ville. 100 *woodcuts, designed by Frans Masereel.* 4to, half red morocco, uncut. [Paris, 1925]

ONE OF 200 COPIES *sur vélin d'Arches* paper, signed by the artist.

490. MASEREEL, FRANS. Bilder der Grossstadt. Und einer Einleitung von Romain Rolland. 112 *full-page reproductions of drawings, by Frans Masereel.* Small 4to, half green levant morocco. München, 1926

491. MASEREEL, FRANS. Bilder der Grossstadt. Und einer Einleitung von Romain Rolland. 112 *full-page reproductions in black and white of drawings, by Frans Masereel.* Small 4to, half red morocco. München, 1926

492. MASEREEL, FRANS. Gesichter und Fratzen. 60 *woodcuts, designed by Frans Masereel.* Square 12mo, three-quarter black morocco, uncut. [München, 1926]

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493. [MASEREEL, FRANS.] PAUL MORAND. Lampes a Arc. 8 *full-page lithographs, by Frans Masereel.* Small 4to, full maroon morocco, sides elaborately decorated in blind, gilt top, original wrappers bound in. Paris [1927]

ONE OF 175 COPIES. One of the few ventures by Masereel in lithography. The printing of the lithographs was under the artist's supervision.

494. MASEREEL, FRANS. L'Oeuvre. 60 *woodcuts, designed, by Frans Masereel.* Square 12mo, morocco-backed boards, uncut. Paris, 1928

ONE OF 500 COPIES *sur vélin d'Arches* paper.

495. [MASEREEL, FRANS.] GUY DE MAUPASSANT. Le Horla, et autres Contes. *Numerous woodcuts, by Frans Masereel, many full-page.* Square 12mo, original wrappers, uncut. In the original board portfolio. In a decorated board slip case. Paris [1928]

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496. [MASEREEL, FRANS.] GEO. CHARLES. Frans Masereel. *Portrait, and reproductions.* 8vo, original wrappers. In a board slip case. Paris, 1929

497. [MASEREEL, FRANS.] FRANCOIS VILLON. Le Testament de François Villon. 12 *full-page woodcuts, designed by Frans Masereel.* Imp. 8vo, original wrappers, uncut, in the original board portfolio. In a black morocco-backed decorated board slip case. Paris [1930]

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498. [MASEREEL, FRANS.] LUC DURTAIN. Frans Masereel. *Portrait, and* 115 *reproductions.* 4to, original wrappers. In a board slip case. Paris [1931]

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499. MASEREEL, FRANS. Danse Macabre. 25 *full-page black and white reproductions of drawings.* Small folio, original cloth. New York: Pantheon Books [1942]

ONE OF 500 COPIES. The drawings depict the artist's tragical experiences as a refugee from occupied Paris but transcending these experiences and picturing the figure of death everywhere as master of the globe.

500. MASEREEL WOODCUTS. Pierre et Luce (Rolland) [Paris] 1920 ∵ Quelques Coins du Coeur (Barbusse) [Paris], 1921 ∵ Le Bien Commun (Arcos) [Paris], 1919 ∵ Die Sonne, München [1926] ∵ Die Idee, München [1927]. *All illustrated with woodcuts by Frans Masereel.* Together 5 vols., square 12mo to 8vo, calf and morocco-backed boards.

Includes three Limited Editions.

[END OF SECOND SESSION]

THIRD AND LAST SESSION

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501. MASQUES ET BOUFFONS. MAURICE SAND. Masques et Bouffons. 50 *full-plates in* 3 *states, colored, black and sanguine, engraved by Manceau, after Maurice Sand.* 2 vols., imp. 8vo, half brown morocco, gilt top; slightly rubbed. Paris, 1860

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507. [MATISSE, HENRI.] CHRISTIAN ZERVOS, and others. Oeuvre de Henri Matisse. [In "Cahiers d'Art," 5-6, 1931]. *With nearly* 100 *reproductions.* 4to, calf-backed boards, gilt top, original wrappers bound in. Paris, 1931

508. MATISSE, HENRI. Les Dessins d'Henri Matisse. [Preface by Claude Roger-Marx]. 30 *full-page reproductions of lithographs and drawings.* Folio, loose in the original pictorial wrappers, as issued. In a decorated board slip case. Paris, n. d.

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513. MEDIAEVAL ART. Paul Lacroix. Les Arts au Moyen Age et a l'époque de la Renaissance. 20 *plates in chromolithography, and* 400 *text illustrations.* Imp. 8vo, half red morocco, gilt top. Paris, 1880

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515. MEDIAEVAL ART, etc. Sacheverell Sitwell. The Gothick North. A Study of Mediaeval Life, Art and Thought. *Colored frontispiece.* 8vo, original cloth-backed boards. Boston, 1929

516. MELANESIAN ART. Dr. Hans Neverman. Masken und Geheimbunde in Melanesien. *Map, and* 55 *full-page plates.* 8vo, original cloth. In a board protecting cover. Berlin [n. d.]

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518. [MERYON, CHARLES.] Gustave Geffroy. Charles Meryon. *With about* 75 *reproductions, many full-page, including one in color.* 4to, original wrappers, uncut. In a board slip case. Paris, 1926

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519. MESOPOTAMIAN ART. Christian Zervos. L'Art de la Mésopotamie, de la Fin du Quatrième Millénaire au XV^{e} Siècle avant notre Ere. *With over* 200 *full-page reproductions of sculptures, stone carvings and pottery of the three early Mesopotamian cultures, Elam, Sumer and Akkad.* 4to, original boards. In a board slip case. Paris [1935]

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523. [MICHELANGELO.] ADOLFO VENTURI. Michel-Ange. Traduction de Jean Chuzeville. 296 *full-page reproductions.* Imp. 8vo, three-quarter citron morocco, gilt top, uncut, original wrappers bound in. Paris, 1927

524. MICHELANGELO. The Sculptures of Michael Angelo. *Many full-page reproductions.* Folio, loose, as issued. In a red calf-backed board slip case. Paris [1935]

525. MICHELANGELO. The Sculptures of Michelangelo. [Foreword by Ludwig Goldscheider]. 145 *full-page reproductions, and* 55 *text illustrations.* Folio, original cloth, with the dust jacket. New York [1940]

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528. MODERN FRENCH ART. Vanity Fair's Portfolio of Modern French Art. With Biographical and Critical Notes on 31 Masters, and an Introduction by R. H. Wilenski. 40 *full-page reproductions of works by Picasso, Rouault, Derain, Braque, and others.* Royal 4to, loose in a cloth portfolio, as issued. In a board slip case. New York, 1935

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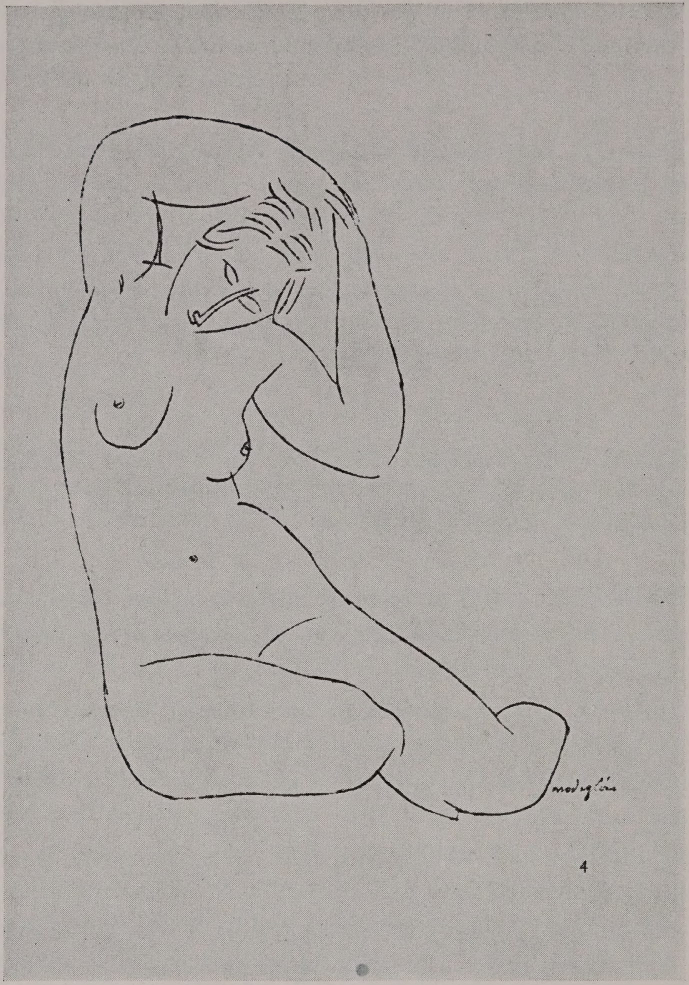

[NUMBER 529]

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529. MODIGLIANI, AMEDEO. Roger Frene. Les Nymphes. Poème. *With 5 exceedingly delicate full-page drawings of the nude.* 8vo, full red levant morocco, gilt, uncut, original wrappers bound in. In a morocco-edged, marbled board, slip case.
Paris: Ronald Davis & Cie., 1921

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As far as we have been able to discover, this is the only copy in this country. The artist died in December 1920 shortly before the book appeared. The publisher was a friend of the artist.

[See illustration]

530. [MODIGLIANI, AMEDEO.] ANDRE SALMON. Modigliani, sa Vie et son Oeuvre. 50 *full-page reproductions.* 4to, half blue levant morocco, gilt top, uncut. Paris [1926]

LIMITED EDITION.

531. [MODIGLIANI, AMEDEO.] G. SCHEIWILLER. Modigliani. *Colored frontispiece, and* 24 *full-page reproductions.* Square 12mo, red morocco-backed boards. Paris, 1928

532. [MODIGLIANI, AMEDEO.] ARTHUR PFANNSTIEL. Préface de Louis Latourrettes. *Portrait, and about* 50 *full-page reproductions, some in color.* Small 4to, half red calf, gilt top. Paris [1929]

LIMITED EDITION.

533. [MODIGLIANI, AMEDEO.] Catalogue of Paintings by Amedeo Modigliani, 1884-1920. To be exhibited at De Hauke and Co. Inc., 3 East 51st Street, New York. *Portrait, and over* 25 *full-page reproductions.* 4to, loose in original wrappers, as issued. In a board slip case. [New York, 1929]

With a biography of the artist by Christian Zervos.

534. [MODIGLIANI, AMEDEO.] Modigliani. [With an Introduction by Maud Dale]. *Colored frontispiece, and* 54 *full-page reproductions.* Small 4to, original wrappers. In a board slip case. New York, 1929

With an autograph presentation inscription by Maud Dale on the front fly-leaf.

535. [MODIGLIANI, AMEDEO.] ADOLPH BASLER. Modigliani. [In "Kunst und Kunstler"]. 13 *reproductions.* 4to, boards, original wrappers bound in. Berlin [1930]

536. MODIGLIANI, AMEDEO, 1884-1920. Retrospective Paintings. November, 1931. *Colored plate, and* 12 *full-page plates in black and white.* Small folio, original wrappers, uncut. In a board slip case. New York [1931]

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PRESENTATION COPY FROM THE ARTIST to Frank Crowninshield.

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556. PAINTERS. Giorgio Vasari. Lives of Seventy of the most eminent Painters, Sculptors and Architects. Edited and annotated in the light of discoveries by E. H. and E. W. Blashfield and A. A. Hopkins. 4 vols., 8vo, three-quarter red levant morocco, gilt tops, by MACDONALD. New York, 1897

Inserted in vol. I is an A. L. s. by one of the editors, E. H. Blashfield to Frank Crowninshield.

557. PAINTERS. [William Hogarth.] Masters of Painting: William Hogarth. Foreword by Herbert B. Grimsditch. 12 *full-page colored reproductions.* 4to, original boards, paper label. London, 1926

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566. PAINTING. Lodovico Dolce. Aretin: A Dialogue on Painting. 12mo, morocco-backed boards. London, 1770

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567. PAINTING. Ralph N. Wornum. The Epochs of Painting. A Biographical and Critical Essay on Painting and Painters of all Times and many Places. *With about* 40 *full-page plates reproducing works of art from Egyptian times to the early nineteenth century.* 8vo, three-quarter mauve polished calf, gilt top. London, 1864

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568. PAINTING. Henry Cros and Charles Henry. L'Encaustique et les autres Procédés de Peinture chez les Anciens Histoire et Technique. *Illustrations showing ancient painting technique and instruments used.* 8vo, half blue morocco. Paris, 1884

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569. PAINTING. Bernard Berenson. Essays in the Study of Sienese Painting. 60 *full-page reproductions.* Small 4to, three-quarter red morocco, gilt top, uncut. New York, 1918

570. PAINTING. Clive Bell. Landmarks in Nineteenth-Century Painting. 20 *full-page reproductions, after Ingres, Constable, Corot, Renoir, and others.* 8vo, brown calf-backed boards. New York, 1927

571. PAINTINGS AND PAINTERS. Duncan Phillips. A Collection in the Making. A Survey of the Problems involved in collecting Pictures, together with brief estimates of the Painters in the Phillips Memorial Gallery. *Colored frontispiece, and* 144 *full-page reproductions.* 4to, half brown morocco, gilt top. New York [1926]

572. PAINTING AND POETRY. E. Gotthold. Laöcoon; or The Limits of Poetry and Painting. Translated . . . by William Ross. *Engraving inserted.* 8vo, three-quarter red morocco, gilt top. London, 1836

With a number of autograph marginal notes in reference to the work. The notes are in an unknown hand.

573. PAINTINGS, etc. Roger Fry. Transformations. Critical and Speculative Essays on Art. 36 *full-page plates reproducing drawings, paintings, sculptures of many epochs and culture in art.* 4to, green morocco-backed boards, uncut. New York [1926]

CHANGING ASPECTS OF PARIS DOWN THE AGES

574. PARIS. Paris à Travers les Ages. Aspects successifs des Monuments et Quartiers Historiques de Paris, depuis le XIII^{e} Siècle jusqu'a nos jours. Fidèlement restitués d'apres les documents authentiques. Par M. F. Hoffbauer. Texte par Mm. A. Bonnardt, Jules Cousin, E. Drumont, Valentin Dufour, and others. *Illustrated with hundreds of text illustrations, and many full-page colored plates of buildings of various periods.* 2 vols., folio, three-quarter red morocco, gilt tops. Paris, 1885

A MONUMENTAL PRODUCTION. With the Cortlandt F. Bishop bookplate.

WITH ETCHINGS BY MATISSE, BONNARD, SEGONZAC, DERAIN, DUFY, AND OTHERS

A FITTING TRIBUTE TO THE PARIS NOW SUFFERING

575. PARIS 1937. *With 67 beautiful and expressive etchings,* 30 *being in full page by Henri Matisse, Gromaire, Edouard Vuillard, Pierre Bonnard, Raoul Dufy, Vlaminck, Dunoyer de Segonzac, and others.* Thick imp. 4to, text and plates loose in decorative paper covers. In a red and blue board case. [Paris, 1937]

ONE OF 500 COPIES *sur vélins des Manufactures de Canson et Montgolfier et des Papeteries de Rives* of which 200 were reserved for the private subscribers of the work.

A BEAUTIFUL AND IMPRESSIVE PUBLICATION to remind one of the glory and grandeur that was Paris. This is the last published tribute to the city by the most famous artists and writers of France.
The distinguished French writers include Paul Valéry, André Suarès, Léon Daudet, Georges Duhamel, Jean Giradoux, Paul Morand, Jules Romain, Colette, & Paul Claudel.

The work is dedicated to "*La Gloire de Paris . . . par la Municipalité Parisienne . . .*" and decorated and printed by J. G. Daragnes for the City of Paris, and measures 11 by 14 inches. Published for purposes of presenting copies to visiting royalties, ambassadors and notables at the Paris Exposition of 1937.

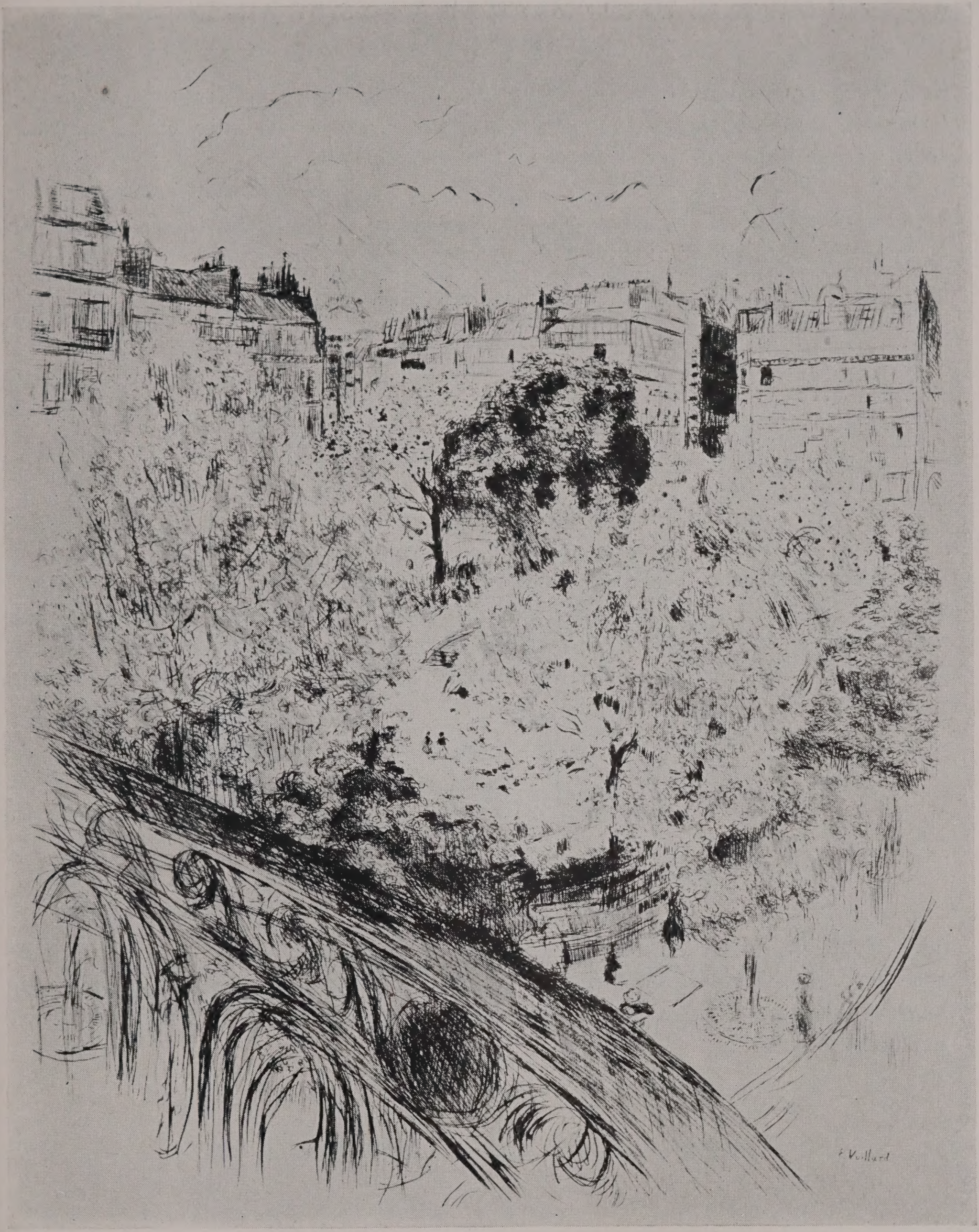
[See illustration]

576. [PARMIGIANINO.] LILI FROHLICH-BUM. Parmigianino und der Manierismus. 195 *reproductions, many full-page,* 4to, half green morocco, gilt edges. Wien, 1921

ONE OF 200 COPIES. An excellent and scholarly work on the last of the Renaissance painters in north Italy.

577. [PASCIN, JULES.] HEINRICH HEINE. Aus den Memoiren des Herrn von Schnabelewopsky. 35 *colored lithographic reproductions, by Jules Pascin, a few in color.* 4to, original pictorial limp silk wrappers, uncut. In a half orange morocco slip case. Berlin, 1910

ONE OF 310 COPIES.



Number 575: An Illustration by Vuillard for *Paris*

Issued by the Municipality of Paris and Never Offered at a Public Sale

WITH ORIGINAL WATER COLOR DRAWINGS BY PASCIN ON THE FRONT END-LEAVES

578. PASCIN, JULES. Heinrich Heine. Aus den Memoiren des Herrn von Schnabelewopski. *Numerous fine and interesting illustrations.* 8vo, original pictorial boards. In an orange levant morocco-backed, decorative board slip case.
Berlin: Paul Cassirer, 1920

WITH NUMEROUS ORIGINAL WATERCOLOR DRAWINGS BY PASCIN, on the two front end-leaves. AUTOGRAPH PRESENTATION COPY FROM THE ARTIST, with the following inscription in crayon on the fly-leaf: "*to Frank Crowninshield. Pascin.*"

This is a copy of the second edition with the lithographs reduced in size.

[See illustration]

579. PASCIN, JULES. Abécédaire des Filles et de l'Enfant Chéri. *Illustrated with the 26 letters of the alphabet, with a saucy drawing by Pascin for each, and with an accompanying stanza on the opposite page.* Square 16mo, original wrappers, uncut. In a red calf morocco-backed decorated board slip case. [Paris, 1924]

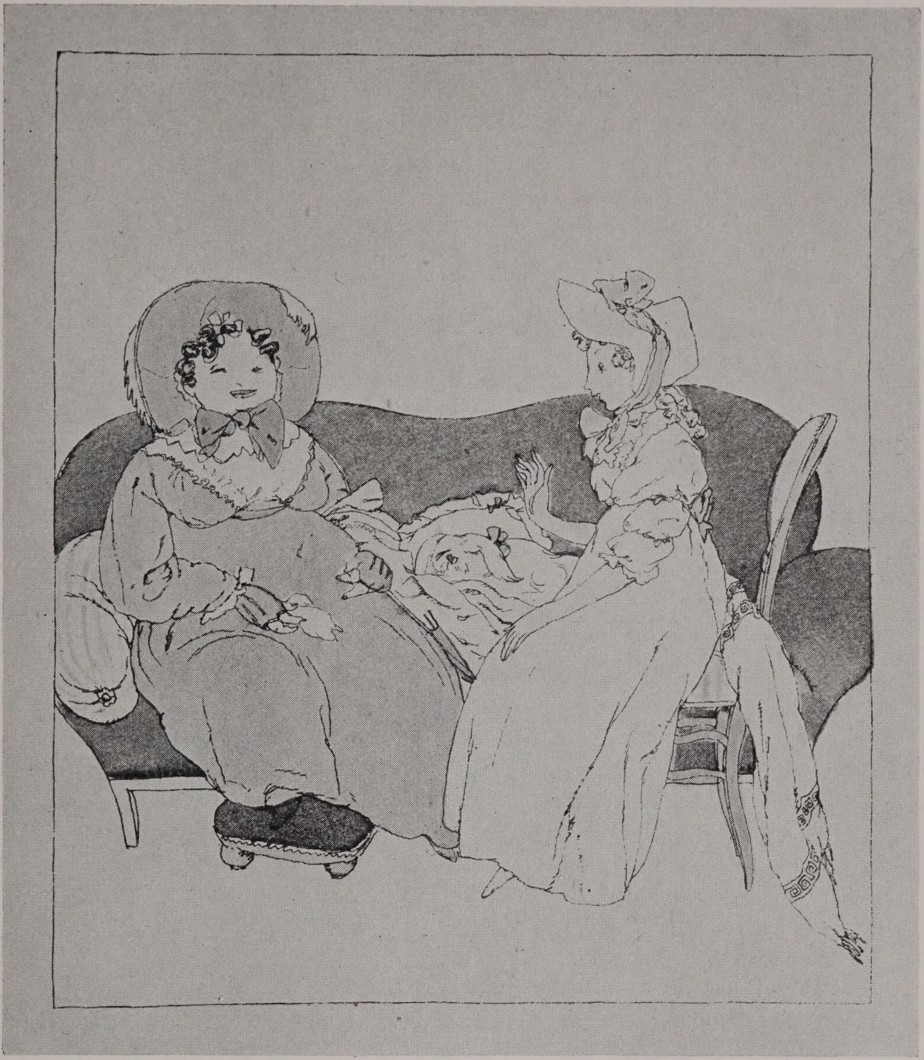
ONE OF 200 COPIES. A RARE LITTLE WORK.

580. [PASCIN, JULES.] Pierre MacOrlan. Aux Lumières de Paris. *Colored reproductions of watercolors, a few double-page plates.* Square 12mo, original wrappers, uncut, partly unopened. In a decorated board slip case. Paris, 1925

ONE OF 1,100 COPIES.

581. PASCIN, JULES. Paul Morand. Fermé la Nuit. *With* 5 *etchings* IN COLOR *and* 36 *illustrations.* Royal 4to, half yellow levant morocco, gilt top, uncut. Paris, 1925

ONE OF 370 COPIES *sur vélin pur fil Lafuma-Navarre* of an edition of 470 copies. Measures 7½ by 9½ inches.



NUMBER 578: One of Pascin's Illustrations for Schnabelewopski

An Enchanting Story for Children by Heinrich Heine

WITH AN ADDITIONAL FULL-PAGE SET OF THE ENGRAVINGS IN BLACK AND WHITE

582. PASCIN, JULES. CHARLES PERRAULT. Cendrillon. Préface d'André Salmon. *Numerous drawings in the text and* 5 *large* FULL-PAGE COLOR ENGRAVINGS *by Pascin.* In two folio lavendar paper covers, uncut. In a citron morocco-backed, decorated board slip case. Paris: M. P. Trémois, 1930

A PERFECT EXAMPLE OF PASCIN'S ART.

ONE OF 33 COPIES *sur hollande Van Gelder* with an additional set of the full-page engravings in black and white. Measures 13 by 18 inches. The extra set of illustrations is in a separate paper folder. The color engravings are matted and ready to frame.

Accompanying this work is a letter from the publisher, Pièrre Trémois to Mr. Crowninshield regarding the work and mentioning Pascin. This was written two weeks before Pascin committed suicide in Paris.

[See illustration]

583. [PASCIN, JULES.] YVAN GOLL. Pascin. 32 *full-page reproductions.* 12mo, original wrappers. In a board slip case. Paris [1929]

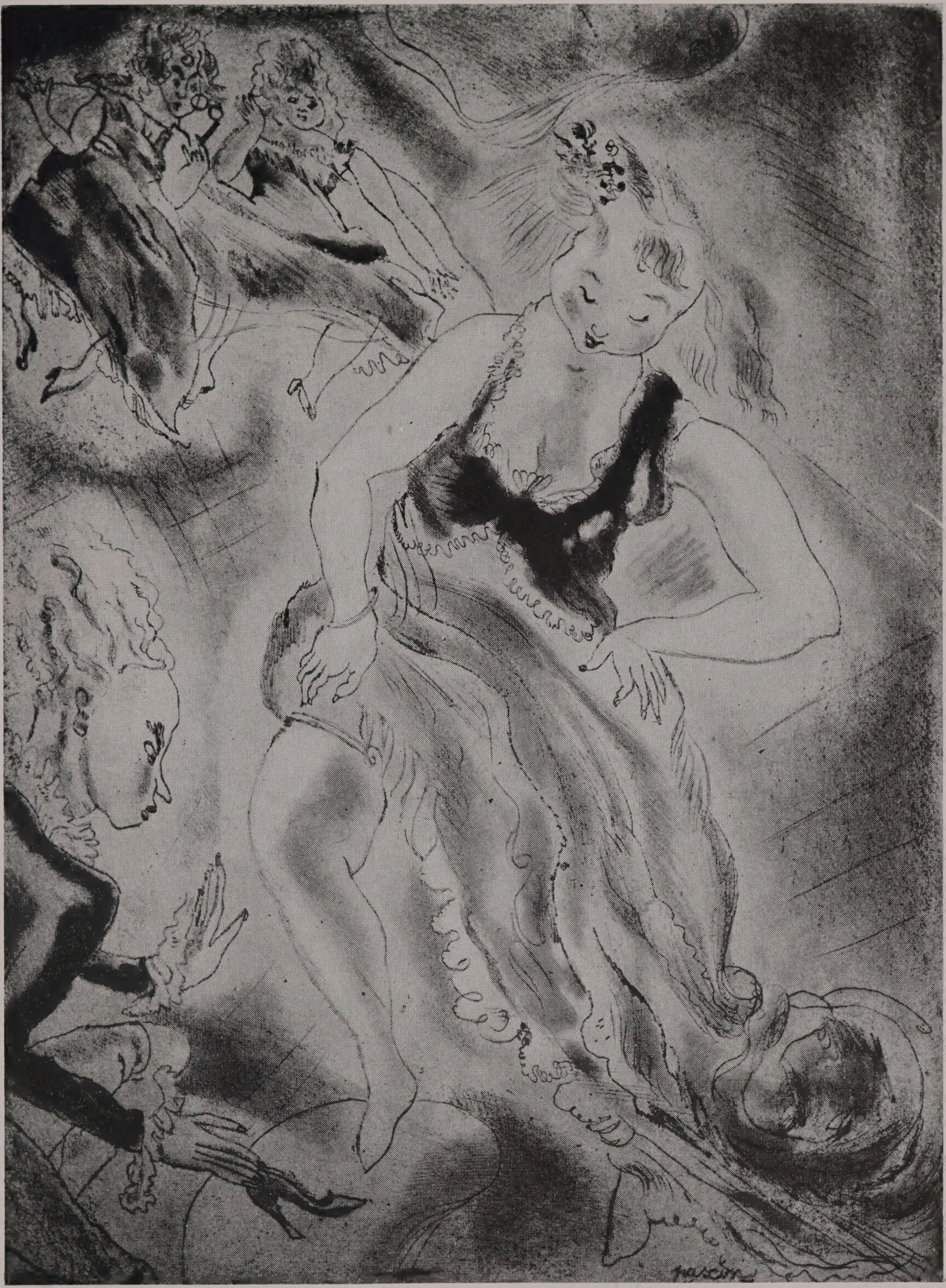
584. [PASCIN, JULES.] YVAN GOLL. Pascin. 32 *full-page reproductions.* Square 12mo, half citron morocco, gilt top. Paris [1929]

585. [PASCIN, JULES.] Pascin. Préface de Paul Morand. 52 *full-page reproductions,* 4 *of which are in color, and text illustrations.* 4to, original wrappers, uncut. In a board slip case. Paris [1931]

ONE OF 500 COPIES.

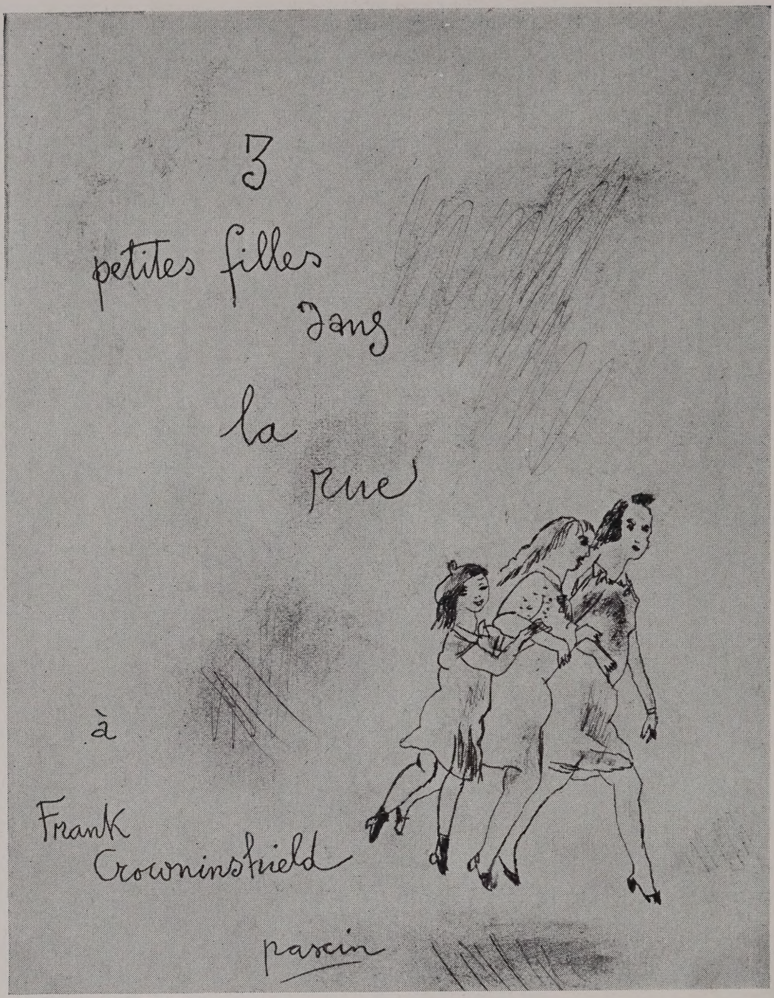
586. [PASCIN, JULES.] Pascin. Préface de Paul Morand. 48 *full-page reproductions,* 4 *of which are in color, and* 30 *text illustrations,* 4to, original wrappers, uncut. In a board protecting cover. Paris [1931]

ONE OF 500 COPIES.



NUMBER 582: Cinderella and the Proud Sisters

One of Pascin's Color Illustrations for Perrault's *Cendrillon*



[NUMBER 587]

WITH AN ORIGINAL WATERCOLOR DRAWING BY PASCIN

587. PASCIN, JULES. Andre Warnod. 3 Petites Filles dans la Rue. *With* 35 COLORED ILLUSTRATIONS, *mostly in the text by Jules Pascin, and including* 4 *double-page plates.* 4to, original paper covers, entirely uncut. In a decorative board slip case. Paris: Editions de la Fanfare 1925

A UNIQUE COPY displaying AN AMUSING WATERCOLOR DRAWING ON THE END-LEAF. The figures of the drawing are those of the three joyous little Parisian girls walking arm in arm. On the drawing is the following AUTOGRAPH PRESENTATION INSCRIPTION: "3 *petites filles dans la rue à Frank Crowninshield. Pascin.*"

ONE OF 600 COPIES *sur vélin blanc* of an edition of slightly more than 710 copies. Measures 7½ by 10 inches.

Laid in, is an A.L.s. by the artist Pascin, comprising two quarto pages.

[See illustration]

588. PASCIN, JULES. Ein Sommer. Skizzenbuch von Pascin. 40 *plates of reproductions of watercolors and drawings, some in color.* Folio, original cloth-backed pictorial boards. In a vellum-backed, decorated board, slip case. Berlin, n. d.

589. PASCIN, JULES. Ein Sommer. Skizzenbuch von Pascin. 40 *full-page plates, containing many reproductions, some in color.* Folio, original cloth-backed pictorial boards. In a decorated board slip case. Berlin, n. d.

590. [PENNELL, JOSEPH.] ELIZABETH R. PENNELL. The Life and Letters of Joseph Pennell. *Portrait, and numerous reproductions.* 2 vols., 8vo, original calf-backed cloth, gilt tops, uncut. In two board slip cases. Boston, 1929

FIRST EDITION. ONE OF 250 COPIES, of which this is one of the copies not for sale, signed by the author.

591. PERSIAN MINIATURES. ARMENAG BEY SAKISIAN. La Miniature du XII^{e} au XVIII^{e} Siècle. 193 *reproductions, partly full-page, including 2 plates in color.* Royal 4to, half blue morocco, gilt top, original front wrapper bound in. Paris, 1929

AN IMPORTANT WORK ON THE SUBJECT.

592. PERUVIAN ART. WALTER LEHMANN AND HEINRICH DOERING, Editors. The Art of Old Peru. 12 *full-page colored reproductions, and* 63 *full-page uncolored reproductions.* 4to, half green morocco. New York, 1924

593. PHOTOGRAPHY. La Vielle Photographie depuis Daguerre jusqu'a 1870. Publiée par Henri Jonquières. 144 *full-page photographic reproductions.* 4to, half dark red morocco, gilt top, original wrappers bound in. Paris, 1935

A most interesting and charming work. The plates show the development of the art of photography from its beginning to 1870.

594. [PICASSO, PABLO.] ANDRE SALMON. Le Manuscrit trouvé dans un Chapeau. 36 *reproductions of pen-and-ink drawings by Pablo Picasso, a few full-page.* Small 4to, original wrappers, uncut. In a decorative board slip case. Paris, 1919

ONE OF 750 COPIES. This copy contains the separate set of extra plates on blue paper which were issued with the first 50 copies of this edition.

ONE OF PICASSO'S RARER WORKS

595. PICASSO, PABLO. MAX JACOB. Le Siège de Jérusalem. Grande Tentation Céleste de Saint Matorel. *With* 3 *original etchings.* 8vo, original paper covers, uncut. In a purple morocco-backed, marbled board, slip case. Paris: Henry Kahnweiler [1914]

ONE OF 85 COPIES *sur papier de Hollande de van Gelder,* of an edition of 106 copies. This copy is SIGNED BY THE ARTIST AND THE AUTHOR. Measures 6½ by 9 inches.

A characteristically French novel and a fitting one for Picasso's artistic expression. His second book.

596. [PICASSO, PABLO.] MAX JACOB. Saint Matorel. 4 *full-page reproductions of etchings by Pablo Picasso.* Small 4to, original wrappers, uncut. In a red morocco-backed, marbled board, slip case. Paris [1911]

ENTIRE EDITION LIMITED TO 106 COPIES on Holland van Gelder paper, signed by the artist, and the author. This book marks the first use of cubism in book illustration. It is also the first of Picasso's illustrated books.

[See illustration]

597. [PICASSO, PABLO.] ANDRE SALMON. Le Manuscript trouvé dans un Chapeau. 36 *reproductions of pen-and-ink drawings by Pablo Picasso, a few full-page plates.* Small 4to, original wrappers, uncut. In a marbled board slip case. Paris, 1919

ONE OF 750 COPIES.

598. PICASSO, PABLO. PIERRE REVERDY. Cravates de Chanvre. *With a frontispiece etching by Picasso.* 4to, original paper covers, uncut. In a marbled board slip case. Paris: Editions Nord-Sud [1922]

599. [PICASSO, PABLO.] CHRISTIAN ZERVOS. Picasso. 42 *full-page reproductions,* 2 *of which are in color.* 4to, half orange morocco, gilt top. Paris [1926]

ONE OF 700 COPIES.

600. [PICASSO, PABLO.] ANDRE LEVEL. Picasso. 60 *full-page reproductions, a few in color, and text illustrations.* Royal 8vo, brown morocco-backed boards, uncut. [Paris, 1928]

ONE OF 120 COPIES, with an original lithograph, signed by the artist.

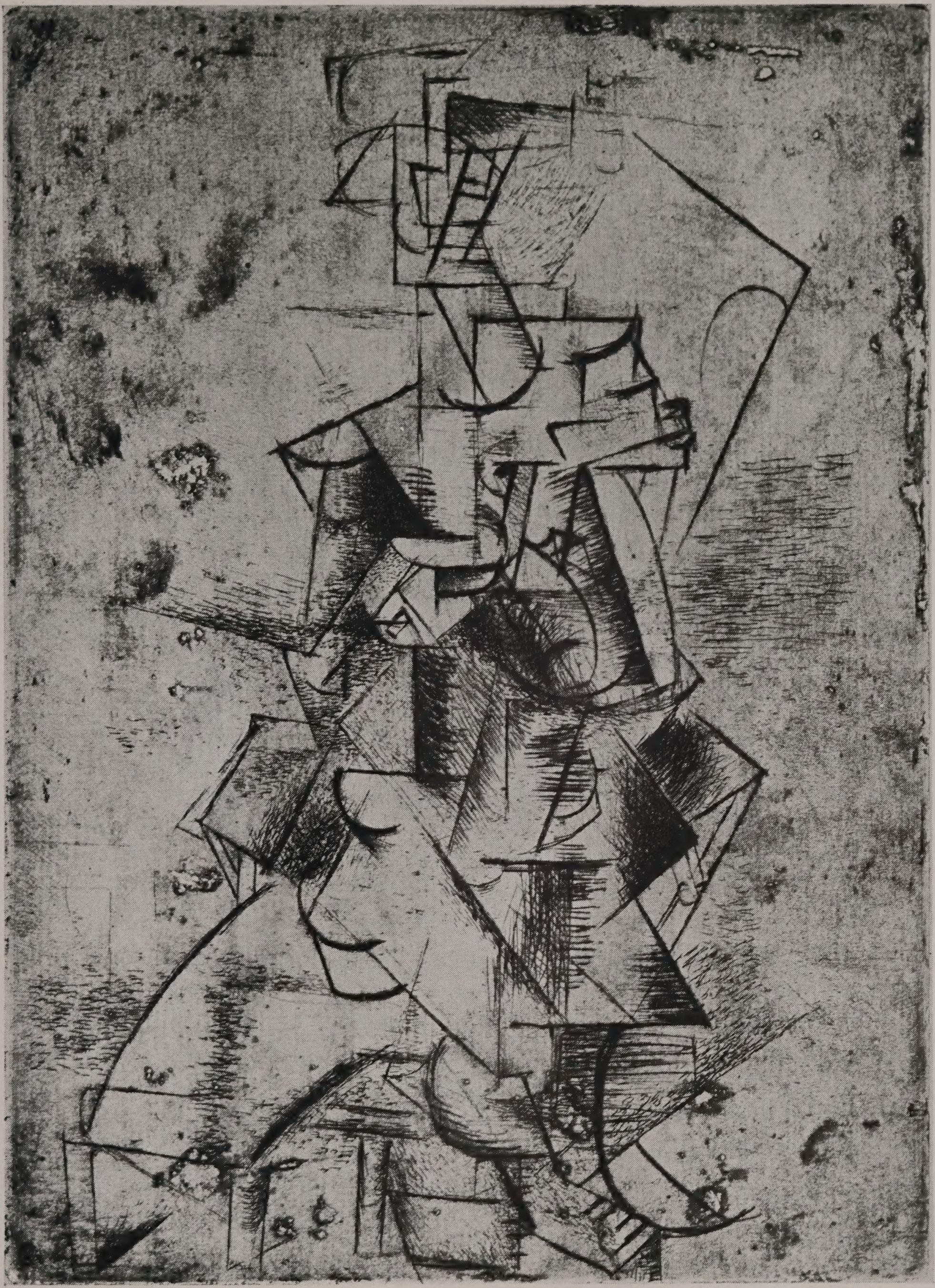
601. [PICASSO, PABLO.] W. UHDE. Picasso and the French Tradition. Notes on Contemporary Painting. Translated by F. M. Loving. *With about* 45 *full-page reproductions of the works of Picasso, Derain, Segonzac, Utrillo, and others.* Square 12mo, three-quarter blue morocco, gilt top. Paris [1929]

602. [PICASSO, PABLO.] EUGENIO D'ORS. Pablo Picasso. Translated from the Spanish, by Warre B. Wells. 48 *full-page reproductions, a few in color, and text illustrations.* 4to, original wrappers, uncut. In a citron morocco-backed board slip case. Paris [1930]

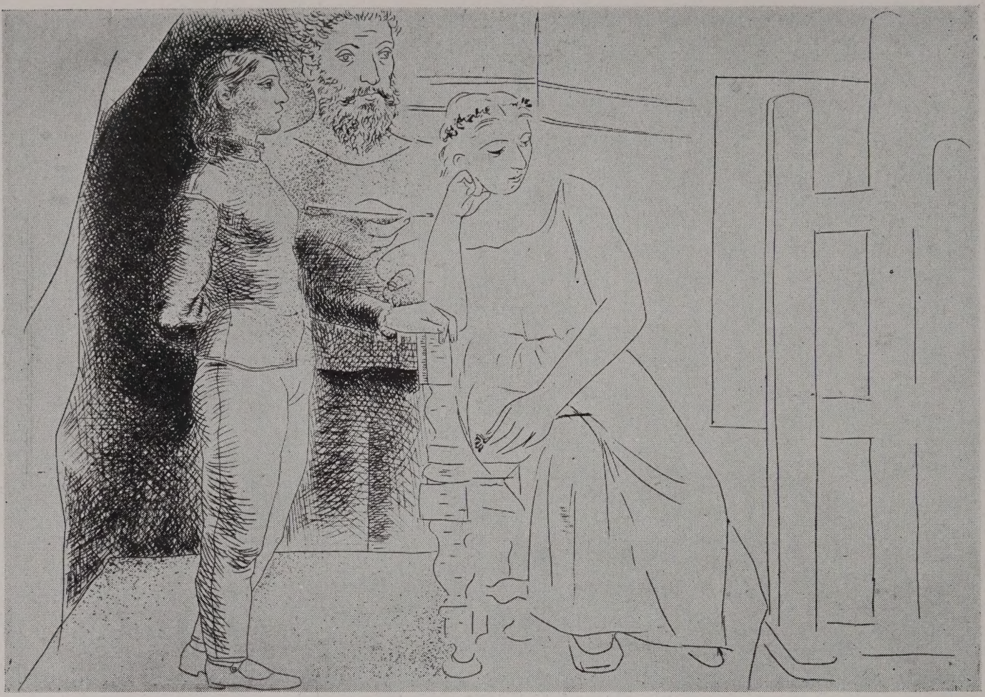
LIMITED EDITION.

603. [PICASSO, PABLO.] GERTRUDE STEIN. Dix Portraits. Texte Anglais accompagné de la Traduction de G. Hugnet et de V. Thomson. Preface de Pierre de Massot. *Full-page plates, by Picasso, Tchelitchief, and others.* Square 8vo, original wrappers, uncut. In a marbled board slip case. Paris [1930]

ONE OF 136 COPIES, signed by the author, Hugnet, and Thomson. With the text in English and French.



NUMBER 596: Picasso's First Illustrated Book and The First Appearance of Cubist Art between Book Covers



[NUMBER 604]

604. [PICASSO, PABLO.] HONORE DE BALZAC. Le Chef-d'Oeuvre Inconnu. [Preface by Albert Besnard.] *With* 13 *full-page original etchings, and* 67 *designs engraved on wood of works of Pablo Picasso.* 4to, loose in original wrappers, uncut. In a morocco, marbled board, slip case. Paris: Ambroise Vollard, 1931

ONE OF 305 COPIES. A superb example of book making, and probably Picasso's greatest achievement as an etcher and illustrator.

[See illustration]

604A. [PICASSO, PABLO.] HONORE DE BALZAC. Le Chef-d'Oeuvre Inconnu. [Preface by Albert Besnard.] *With* 13 *full-page original etchings, and* 67 *designs engraved on wood of works of Pablo Picasso.* 4to, loose in original wrappers, uncut. In a half orange morocco slip case. Paris: Ambroise Vollard, 1931

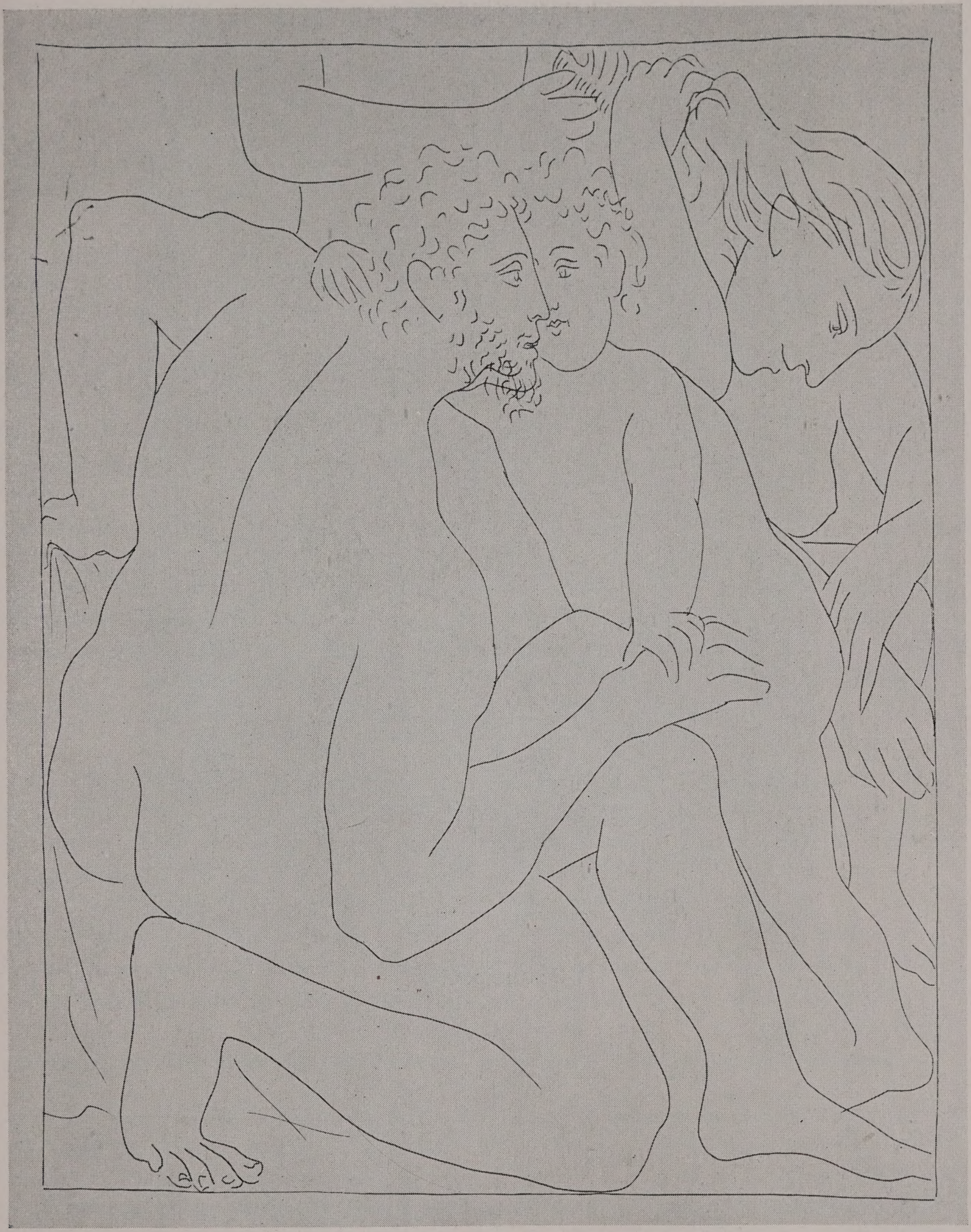
ONE OF 305 COPIES. A superb example of book making, and probably Picasso's greatest achievement as an etcher and illustrator.

PICASSO'S MOST AMBITIOUS WORK AS ETCHER-ARTIST

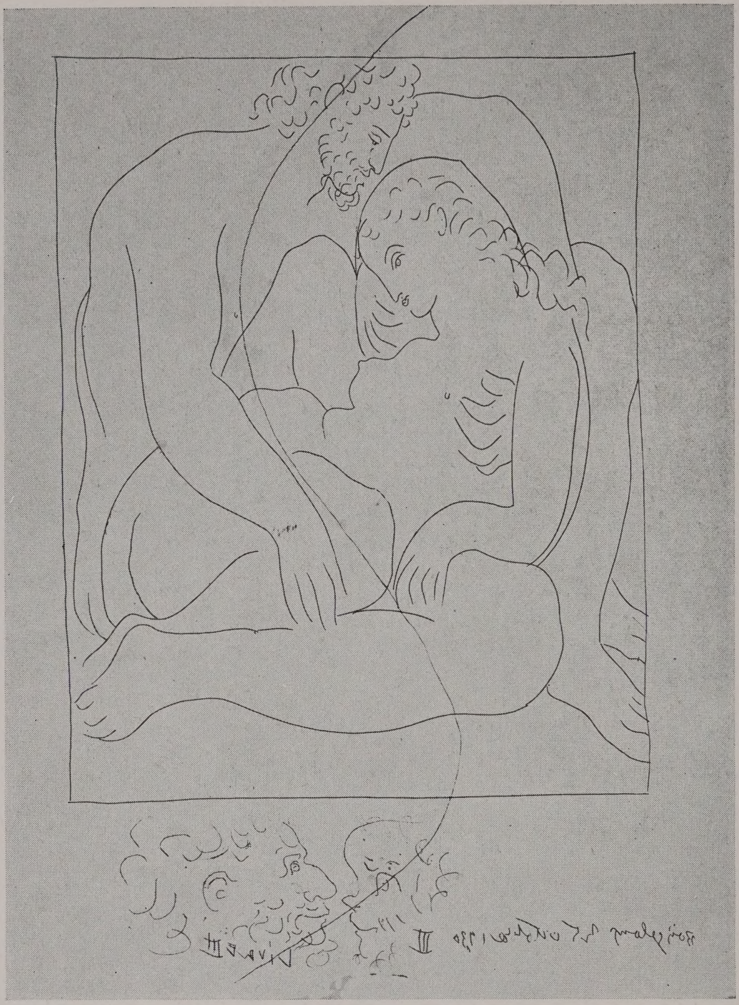
605. [PICASSO, PABLO.] OVID. Les Metamorphoses. *With* 30 *full-page original etchings by Pablo Picasso.* Thick 4to, loose in the original wrappers, as issued, uncut, and in the original board covers. In a morocco-backed cloth case. Lausanne, 1931

ONE OF ONLY 145 COPIES. BEFORE THE PLATES WERE CANCELED.

[See illustration]



NUMBER 605: Etching by Picasso for *Les Metamorphoses*
One of the Notable Art Books of Our Times



[NUMBER 606]

606. [PICASSO, PABLO.] OVID. Métamorphoses d'Ovide. 30 *full-page etchings by Pablo Picasso* IN THEIR CANCELED STATE. 4to, loose board covers, uncut.

[Lausanne, 1930]

ONE OF 100 COPIES ONLY on *Velin de Rives* of an edition of 110 copies. The etchings are in remarque state, though they have been canceled.

[See illustration]

607. [PICASSO, PABLO.] CHRISTIAN ZERVOS. Pablo Picasso. Vol. I. Works from 1895 to 1906. *With 384 reproductions, most of them full-page, of paintings, drawings, and sculpture by Pablo Picasso.* Royal 4to, original paper covers, uncut. In a crimson morocco-backed, marbled board, slip case. Paris, 1932

This work is in two volumes. Volume I is a complete exposition of Picasso's art and catalogue of his works from 1895-1906. Volume II was printed as the war began, but has not as yet been shipped from France. Measures 10 by 13 inches.

608. [PICASSO, PABLO.] ARISTOPHANES. Lysistrata. A New Version by Gilbert Seldes, with a Special Introduction by Mr. Seldes, *and full-page and text illustrations, by Pablo Picasso.* 4to, original decorated boards, uncut.
New York: Limited Editions Club, 1934

Signed by the artist.

609. [PICASSO, PABLO.] Picasso, 1930-1935. *Portrait, and 69 reproductions, mainly full-page, 1 in color.* 4to, original wrappers; loose in wrappers. In a board slip case. Paris [1936]

With a preface by Christian Zervos, and "Picasso Poète", by André Breton.

610. [PICASSO, PABLO.] Picasso, 1930-1935. *Portrait, and 69 full-page reproductions, of works by Pablo Picasso, and 2 facsimiles of manuscript, including 1 plate in color.* 4to, half red morocco, original decorated front wrapper bound in.
Paris: "Cahiers d'Art" [1936]

With a preface by Christian Zervos, and other articles on the artist, by various writers.

611. [PICASSO, PABLO.] PAUL ELUARD. Les Yeux fertiles. 4 *full-page plates, by Pablo Picasso.* 12mo, original wrappers, uncut, and partly unopened. In a decorated board slip case. [Paris] 1936

LIMITED EDITION.

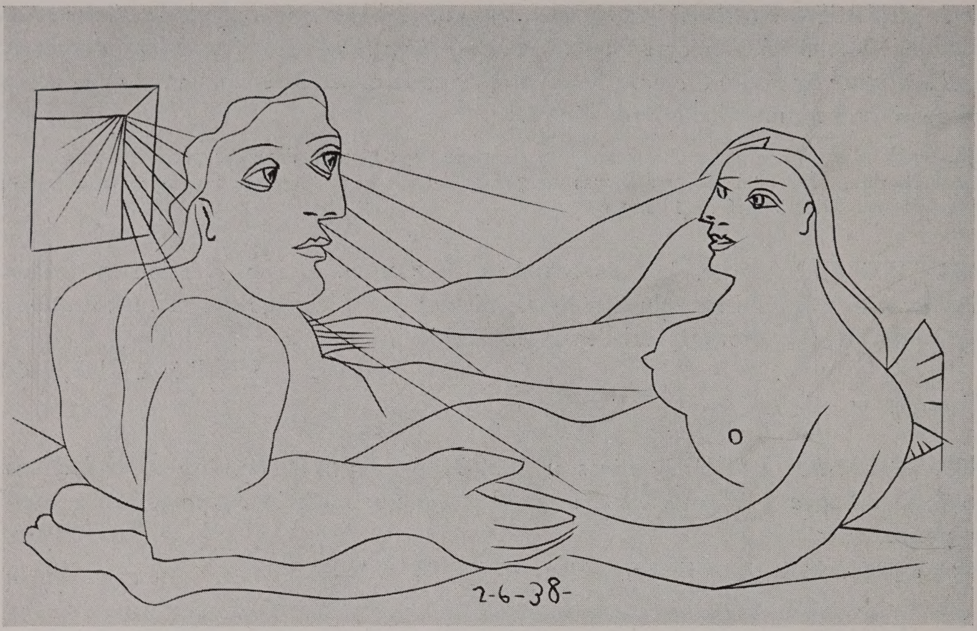
612. [PICASSO, PABLO.] Sueno y mentira de Franco. 2 *full-page plates, each containing 9 etchings, by Picasso, each plate signed in pencil by the artist, and a facsimile.* Atlas folio, loose in the original wrappers, as issued. In a cloth-backed board slip case.
[Paris, 1937]

RARE EDITION ON JAPAN PAPER NO. 14 OF 150 COPIES. With Spanish, French, and English letterpress.

613. PICASSO, PABLO. Sueno y mentira de Franco. 2 *full-page plates, each containing 9 etchings, by Picasso, and a facsimile.* Atlas folio, loose in original wrappers, as issued. In a marbled board slip case. [Paris, 1937]

With the Spanish and French letterpress, and with the facsimile of the Spanish letterpress in manuscript.

614. [PICASSO, PABLO.] CHRISTIAN ZERVOS. Tableaux Magiques de Picasso. [In "Cahiers d'Art," No. 3-10, 1938.] 120 *full-page reproductions.* 4to, original wrappers. In a board slip case. New York, 1938



[NUMBER 615]

A RARE PICASSO BOOK

615. [PICASSO, PABLO.] ILIAZD. Afat. Soixante-Seize Sonnets. *With 6 copperplate engravings.* Oblong imp. 8vo, pure vellum covers, uncut and partly unopened. In a white morocco-backed, marbled board, slip case. [Paris, 1939-40]

NOW BELIEVED TO BE ALMOST UNPROCURABLE. ONE OF 64 COPIES. The engravings embrace four beautiful etchings and two plates displaying Cufic words: "*Afat*" meaning misfortune, and "*Madjusiya*" meaning "woman with magic powers." Measures 8½ by 12½ inches. The text is printed in Russian.

[See illustration]

616. PIRATES. MAURICE BESSON. Les "Frères de la Coste," Flibustiers & Corsaires. *Profusely illustrated with reproductions of old etchings, and documents, some in color.* 4to, original wrappers, uncut. In a board slip case. Paris, 1928

617. PISANELLO. Dessins de Pisanello. Choisis et Reproduits. Avec Introduction et Notices, par G. F. Hill. 71 *full-page reproductions in sepia, all mounted.* Royal 4to, original wrappers, uncut. In a board slip case. Paris, 1929

A BEAUTIFULLY ILLUSTRATED ART WORK.

618. [PISSARO, CAMILLE.] GEORGES LECOMTE. Camille Pissaro. 2 *portraits, and about* 35 *full-page reproductions, a few mounted and in color.* 4to, original wrappers. In a board slip case. Paris, 1922

A FINE AND VALUABLE WORK.

619. [PISSARRO, CAMILLE.] A. TABARANT. Pissarro. Translated by J. Lewis May. 40 *full-page reproductions.* Square 12mo, black morocco-backed boards. New York, 1925

620. PORCELAIN. EMILE BOURGEOIS. Le Biscuit de Sèvres au XVIII^e Siècle. 112 *photogravure plates,* 16 *of which are in color,* 9 *of which are in two states, plain and colored, and* 87 *of which are in two states,* 12 *text photogravures with extra proofs of each.* 2 vols., royal 4to, full blue levant morocco, gilt emblematic tooling on backs, gilt tooled border of festoons, fleurons, and floral ornaments on sides, gilt tops, original front wrappers, bound in, by DURVAND. In a morocco-edged board slip case. Paris, 1909

ONE OF 20 COPIES ON JAPAN PAPER. ONE OF THE MOST IMPORTANT WORKS ON SEVRES PORCELAIN. IN A HANDSOME BINDING. With the Cortland F. Bishop bookplate.

621. PORCELAIN. J. A. LLOYD HYDE. Oriental Lowestoft. With Special Reference to the Trade with China and the Porcelain Decorated for the American Market. *Colored frontispiece, and* 30 *full-page plates showing many reproductions of China, East India and American Lowestoft porcelain.* 4to, original cloth, gilt top, uncut. In a board slip case. New York [1936]

ONE OF 1,000 COPIES.

622. PORTRAITS. Fünfhundert Selbstportrats, von der Antike bis zur Gegenwart (Plastik, Malerei, Graphik). 500 *reproductions of portraits from Egypt to our own time, mainly full-page plates, some mounted and in color.* Royal 8vo, three-quarter red morocco, gilt top. Wien, 1936

623. POULBOT. Des Gosses et des Bonhommes. 100 *reproductions of humorous drawings, by Poulbot, and facsimile letters.* 12mo, half red morocco, gilt top, uncut. Paris [1916]

624. [POUSSIN, NICOLAS.] ELIZABETH H. DENIO. Nicolas Poussin, his Life and Work. *Portrait and* 8 *full-page reproductions, all on India paper.* Small 4to, three-quarter green morocco, gilt top, uncut. London, 1899

ONE OF 60 COPIES ON HAND-MADE PAPER. With a catalogue of the artist's paintings at the back.

625. PRIMITIVE ART. KENNETH MACGOWAN AND HERMAN ROSSE. Masks and Demons. *With about* 80 *full-page reproductions of masks from the South Seas, Africa, etc.* 8vo, three-quarter red morocco, gilt top, uncut. [New York, 1923]

PRESENTATION COPY.

626. PRIMITIVE ART. ECKART VON SYDOW. Die Kunst der Naturvölker und der Vorzeit. *Numerous full-page plates,* 24 *of which are mounted and in color, reproducing specimens of primitive art and art of prehistoric times, including carvings, sculptures, textiles, etc.* Thick royal 8vo, half green morocco. Berlin, 1923

One of the invaluable and comprehensive "*Propylaen Kunstgeschichte*" books.

627. PRIMITIVE ART. Leo Frobenius. Das Unbekannte Afrika. 194 *full-page plates, and numerous text illustrations of sculptures, masks, and architecture.* 4to, half brown morocco, gilt top. München, 1923

628. PRIMITIVE ART. Dr. J. Maes. Aniota-Kifwebe, les Masques des Populations du Congo Belge et le Matériel des Rites de Circoncision. 60 *reproductions of masks and instruments for the ritual of circumcision.* Small 4to, original wrappers, uncut. In a board slip case. Anvers, 1924

629. PRIMITIVE ART. Leo Frobenius and Hugo Obermaier. Hadschra Máktuba, Urzeitliche Felsbilder Kleinafrikas. 160 *full-page reproductions of rock decorations, of which* 55 *are mounted and in color.* Thick 4to, original cloth. München, 1925

AN OUTSTANDING AND FINELY ILLUSTRATED WORK on the study of African art.

630. PRIMITIVE ART. Ernst Vatter. Religiose Plastik der Naturvölker. 101 *reproductions of masks and carvings mainly of African and Polynesian tribes.* 8vo, three-quarter orange morocco, gilt top. Frankfurt am Main, 1926

631. PRIMITIVE ART. Ernst Vatter. Religiose Plastik der Naturvölker. 101 *reproductions of masks and carvings, mainly of African and Polynesian tribes.* 8vo, original cloth. Frankfurt am Main, 1926

632. PRIMITIVE ART. Adolphe Basler. L'Art chez les Peuples Primitifs. 106 *full-page reproductions of art of various primitive races, including African, Oceanic, American Indian, etc.* 4to, half green morocco. Paris, 1929

633. PRIMITIVE ART. Tristan Tzara. L'Art et l'Océanie. [In "Cahiers d'Art." Nos. 2-3, 1929]. 189 *reproductions.* 4to, red morocco-backed boards. [Paris, 1929]

With articles by Zervos, Speiser, Sydow, and others.

634. PRIMITIVE ART. Eckart Sydow. Kunst der Naturvölker: Afrika, Ozeanien, Indonesien. 155 *full-page reproductions of works and objects of primitive art, from Africa, Polynesia, Indonesia, and Old Mexico.* Small folio, original wrappers. In a board slip case. Berlin, 1932

The objects reproduced above are from the collection of Baron Edouard von der Heydt.

635. PRIMITIVE NEGRO SCULPTURE. Paul-Guillaume and Thomas Munro. La Sculpture Nègre Primitive. 43 *full-page reproductions of Negro sculptures and carvings.* Square 12mo, three-quarter brown calf, gilt top. [Paris, 1929]

636. PRINTS. Carl Zigrosser. Six Centuries of Fine Prints. *With* 488 *reproductions of prints from the fifteenth century Rome to the twentieth century France.* Royal 8vo, original cloth. In a board protecting cover. New York [1939]

637. PROUST, MARCEL. 47 Unpublished Letters from Marcel Proust to Walter Berry. *Facsimile letter.* 4to, original wrappers, uncut. In a board slip case. Paris: Black Sun Press, 1930

ONE OF 200 COPIES ON ARCHES PAPER. With a few of the letters translated into English.

638. [PUVIS DE CHAVANNES.] Marius Vachon. Puvis de Chavannes. 15 *full-page engraved plates on India paper, and numerous text illustrations.* Small folio, half red morocco, gilt top. Paris, 1895

A notable monograph with excellent reproductions of the work of this outstanding nineteenth century muralist.

639. QUINN COLLECTION. Catalogue des Tableaux Modernes, Aquarelles, Gouaches, Dessins, par Paul Cézanne, André Derain, Raoul Dufy, and others. Provenant de la Collection John Quinn. 72 *full-page reproductions.* 4to, half green morocco. [Paris] 1926

640. QUINN COLLECTION. John Quinn, 1870-1925. Collection of Paintings, Water Colors, Drawings & Sculpture. *Portrait, and about* 170 *reproductions of works by Matisse, Picasso, Cézanne, and others.* 4to, half green morocco, gilt top. Huntington, N. Y.: Pidgeon Hill Press [1926]

641. [QUINT, PAUL.] Stendhal. Le Rouge et le Noir. *With nearly* 400 *black and white illustrations, by Paul Quint.* Imp. 8vo, three-quarter black morocco, gilt top, uncut; one hinge slightly cracked. Paris, 1922

ONE OF 390 COPIES *sur vélin a la Forme.*

642. RABELAIS, FRANCOIS. Five Books of the Lives, Heroic Deeds and Sayings of Gargantua and his son Pantagruel. Translated into English by Sir Thomas Urquhart of Cromarty and Peter Antony Motteaux. With an Introduction by Anatole de Montaiglon. *Portrait, and* 16 *full-page plates by Louis Chalon.* 2 vols., imp. 8vo, original cloth, uncut; covers slightly soiled. In two board protecting covers. In two red morocco-backed board slip cases. London, 1892

ONE OF 210 COPIES ON JAPAN PAPER.

643. RAPHAEL SANZIO. Frank E. Washburn Freund. Le Stanze di Raffaello. Con presentazione del Prof. Arduino Colasanti. Folio, full original vellum, gilt top, uncut. In a board slip case. New York, 1836

LIMITED EDITION. With 18 full-page reproductions showing a number of Raphael frescoes in the Vatican. Small oblong 4to, loose in a paper folder.

644. RAPHAEL SANZIO. The Cartoons of Raphael. 7 *full-page reproductions, engraved by G. Greatbach, from the originals at Hampton Court Palace.* Folio, half red morocco. London [1870]

With the name of Frederic Crowninshield stamped on the title-page.

645. RAPHAEL SANZIO. Eugene Muntz. Raphael, sa Vie son Oeuvre et son Temps. 51 *full-page reproductions, and text reproductions.* Thick royal 8vo, three-quarter red morocco, gilt top. Paris, 1886

With the autograph signature of Frederic Crowninshield on the title-page.

646. RAVENNA. Corrado Ricci. Ravenna. (Translated from the Italian.) 156 *reproductions.* Royal 8vo, half brown levant morocco. Bergamo, 1907

647. [REDON, ODILON.] Charles Baudelaire. Les Fleurs du Mal. Interprétations par Odilon Redon. 9 *original full-page lithographs, by Odilon Redon.* 4to, loose in decorated wrappers. In a marbled board slip case. Bruxelles: [Deman, 1890]

ONE OF 100 COPIES. A VERY RARE AND CURIOUSLY IMAGINATIVE WORK.

[See illustration]

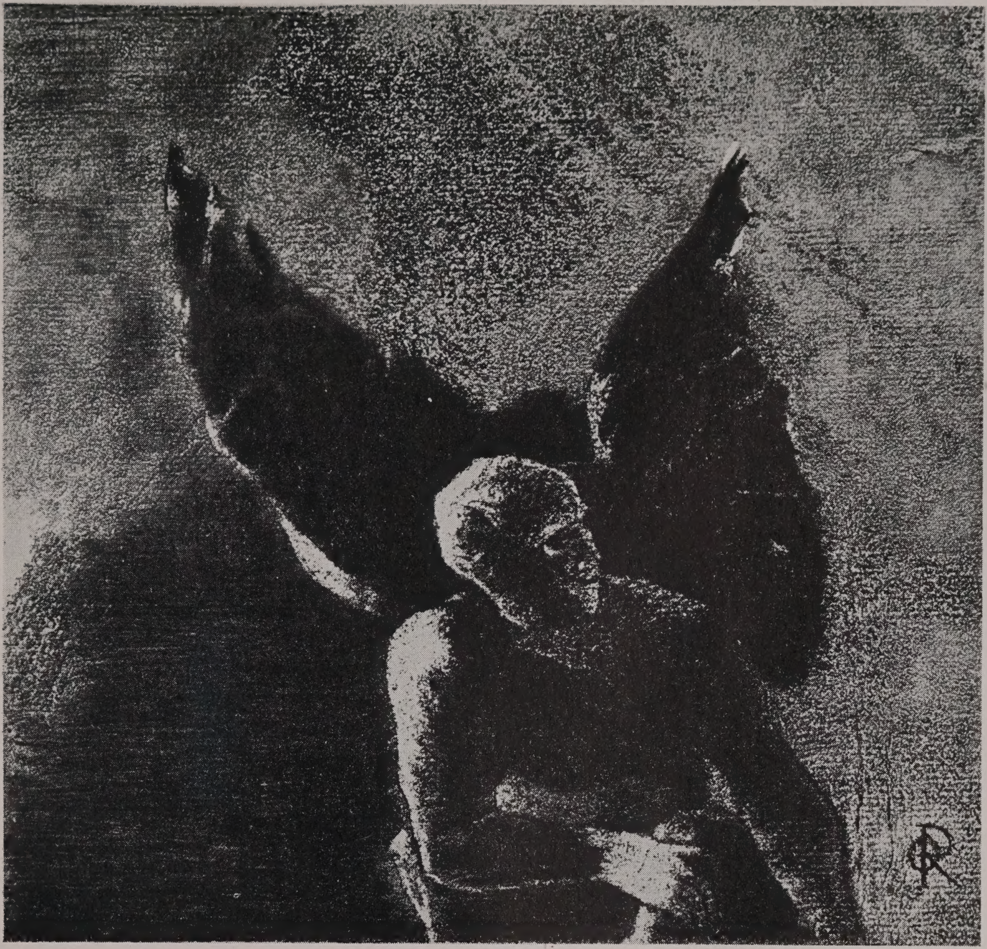
648. [REDON, ODILON.] Andre Mellerio. Odilon Redon. *Portrait, and 43 full-page plates containing 205 etched and lithographic reproductions.* 4to, original wrappers, uncut. In a marbled board slip case. Paris, 1913

ONE OF 75 COPIES *sur papier du Japan.* An excellent work on Redon.

649. REDON, ODILON. Journal a Soi-Même (1867-1915). Notes sur la Vie, l'Art et les Artistes. Introduction de Jacques Morland. *Portrait, and an original etching, by Redon.* 4to, original wrappers, uncut. In a marbled board slip case. Paris, 1922

EDITION DE LUXE. ONE OF 125 COPIES. The personal impressions of a master absorbingly devoted to his art.

650. [REDON, ODILON.] Andre Mellerio. Odilon Redon, Peintre, Dessinateur et Graveur. *With over 30 full-page reproductions, a few in color, and text illustrations.* Small 4to, half purple levant morocco, uncut. Paris, 1923



NUMBER 647: Baudelaire Illustrated by Odilon Redon

One of Redon's Nine Lithographs for *Les Fleurs du Mal*

651. [REGENCY, THE.] FRANTZ FUNCK-BRENTANO. La Régence. 1715-1723. *With 60 full-page plates, partly in color, after contemporary documents, mostly paintings and miniatures.* Thick small folio, full red levant morocco, handsomely gilt with a decorative border on sides enclosing crowned *fleurs de lis* and ciphers in the corners and a coat of arms in the centers, inner gilt borders, gilt top, uncut, original paper wrappers and backstrip bound in, by DURVAND. In a marbled morocco-edged, board slip case. Paris: Goupil & Cie., 1909

ONE OF 100 COPIES printed on Imperial Japanese vellum paper. A HANDSOMELY BOUND COPY OF THIS DE LUXE ISSUE.

652. REGNIER, HENRI DE. La Courte Vie de Balthazar-Aldramin, Vénitien. 14 *etchings, by X. Lesueur, after R. Deygas.* 8vo, half blue morocco, gilt top, original front wrapper. Paris [1910]

ONE OF 170 COPIES *sur papier d'Arches à la forme.*

653. [REMBRANDT VAN RIJN.] E. W. BREDT. Rembrandt-Bible. *Portrait, and numerous reproductions.* 2 vols., 8vo, original cloth. In a marbled board slip case. München [1928]

654. REMBRANDT VAN RIJN. A collection of 353 engraved reproductions of etchings by Rembrandt, measuring approximately 13 by 17¾ inches; some slightly foxed. In two half red morocco portfolios.

It is believed that the complete series comprises 381 plates, 28 are therefore lacking.

655. RENAISSANCE ARCHITECTURE. WILLIAM J. ANDERSON. The Architecture of the Renaissance in Italy. 53 *full-page plates and numerous text illustrations.* 8vo, three-quarter red morocco, gilt top, uncut. London, 1897

Writing by a former owner on the half-title.

656. RENAISSANCE ART. JOHN A. SYMONDS. Renaissance in Italy. The Fine Arts. 8vo, three-quarter blue morocco, gilt top. New York, 1879

With the signature of Frederic Crowninshield on the title-page.

657. RENAISSANCE ART. EUGENE MUNTZ. Histoire de l'Art pendant la Renaissance. *With over* 1,500 *illustrations, and* 104 *full-page plates, some in color.* 3 vols., imp. 8vo, three-quarter blue morocco, gilt tops. Paris, 1889-95

A monumental work covering the whole development of Italian Renaissance art.

658. RENAISSANCE ART. GUSTAVO FRIZZONI. Arte Italiana del Rinascimento. 30 *full-page reproductions of the works of Botticelli, Bellini, Raphael, and others.* Small 4to, three-quarter blue calf, gilt top, uncut. Milano, 1891

659. RENAISSANCE ART. Jacob Burckhardt. Die Kultur der Renaissance in Italien. *With over 420 reproductions, including a number of full-page plates.* Royal 8vo, original cloth. In a marbled board slip case. [Wien, 1935]

A FINE WORK ON THE RENAISSANCE.

660. [RENOIR, AUGUSTE.] Ambroise Vollard. La Vie & l'Oeuvre de Pierre-Auguste Renoir. *With over 150 reproductions of drawings, and 50 full-page reproductions of paintings, and a portrait of the artist.* Thick 4to, original wrappers, uncut. In a brown morocco-backed, marbled board, slip case. Paris, 1919

ONE OF 1,000 COPIES. A BEAUTIFUL AND ELABORATELY ILLUSTRATED BOOK, written and produced by Ambroise Vollard.

661. [RENOIR, AUGUSTE.] Georges Riviere. Renoir et ses Amis. 50 *full-page reproductions, some in color, and numerous text illustrations.* 4to, half orange levant morocco, gilt top, uncut. Paris, 1921

Ralph Barton's copy, with his autograph signature and date on a front fly-leaf.

662. [RENOIR, AUGUSTE.] Renoir, Peintre du Nu. Préface d'Henri de Régnier. 40 *full-page reproductions, some in color, of paintings and drawings of nudes.* Folio, green morocco-backed boards, uncut. Paris, 1923

663. [RENOIR, AUGUSTE.] Albert Andre. Renoir. 111 *full-page reproductions, some in color, and portraits.* Royal 8vo, half green morocco, gilt top. [Paris, 1928]

A FINE SUMMARY OF RENOIR'S ART.

664. [RENOIR, AUGUSTE.] Julius Meier-Graefe. Renoir. 10 *full-page reproductions, a few in color, and over 400 text illustrations.* 4to, half blue morocco. Leipzig, 1929

A FINE WORK ON RENOIR. Printed in German.

665. [RENOIR, AUGUSTE.] Georges Riviere. Renoir et ses Amis. 50 *full-page reproductions, some in color, and numerous text illustrations.* 4to, half red morocco, uncut. Paris, 1931

666. [RENOIR, AUGUSTE.] Albert C. Barnes and Violette de Mazia. The Art of Renoir. With a Foreword by John Dewey. 158 *reproductions.* 8vo, original cloth. In a marbled board slip case. New York, 1935

667. [REYNOLDS, SIR JOSHUA.] [A. L. Baldry.] Sir Joshua Reynolds. 64 *full-page reproductions.* 8vo, cloth. London [1910]

668. RIJKSMUSEUM. Die Meisterwerke des Rijksmuseum zu Amsterdam. Mit erlauterndem text von A. Bredius. 150 *photogravure reproductions, mainly full-page of the great Dutch Masters.* Royal 4to, full purple calf, gilt back, gilt border on sides, arms in gilt on front cover; slightly rubbed, and margin of a few leaves of text and plates slightly stained. München, n. d.

A MONUMENTAL WORK.

669. RIVERA, DIEGO. 12 reproductions IN COLOR of Mexican frescoes. With introduction by Frances Toor. *The* 12 *reproductions beautifully and faithfully reproduced.* With two extra sets of plates [*vide infra*]. In the original pictorial board portfolio.
Mexico, D. F.: Fischgrund Publishing Co., n.d.

A WORK DISPLAYING THE POWER OF DIEGO RIVERA'S ART. Comprises three sets of illustrations, that in the volume with English descriptive text preceding the illustrations. Each illustration is tipped to the album size which is 14 by 10½ inches.

Another set of plates is enclosed in an envelope displaying the name of the artist and measures 12 by 9¼ inches. These are not tipped, but display the legends on the verso, in Spanish and in English.

The third set of plates is identical with the preceding two, but is tipped to leaves measuring 17 by 12⅛ inches. Below each plate are legends in Spanish and English.

The reproduction on the cover of the board portfolio displays "The Harvest."

670. RIVERA, DIEGO. Frescoes of Diego Rivera. 19 *full-page colored plates, each neatly matted, and other illustrations.* Folio, loose in the original cloth-backed board portfolio. In an orange morocco-backed, marbled board, slip case.
New York: Museum of Modern Art [1933]

A FINE SERIES OF PLATES PRINTED IN COLORS, after the murals in Mexico City, Chapingo and Cuernavaca, measuring 18 by 13¼ inches. Ready for framing. With letterpress.

671. ROCK PAINTINGS. Rock-Paintings in South Africa, from Parts of the Eastern Province and Orange Free State. Copied by George William Stow. With an Introduction and Descriptive Notes by Dorothea F. Bleek. 72 *full-page reproductions, mainly in color, and a map.* 4to, original cloth-backed boards. In a marbled board slip case.
London [1930]

AN IMPORTANT AND AUTHORITATIVE work, with descriptions of the rock-paintings discovered in caves and rock-shelters of South Africa.

672. ROCKWELL KENT. The Bookplates & Marks of Rockwell Kent. With a Preface by the artist. 80 *reproductions.* 12mo, original cloth, with the dust jacket. In a blue morocco-backed, decorative board, slip case. New York: Random House, 1929

FIRST AND LIMITED EDITION, signed by the artist.

673. ROMAN SCULPTURE. Louis Bregier. L'Homme dans la Sculpture Romane. 52 *full-page reproductions, and text illustrations.* 4to, green morocco-backed boards. Paris, n.d.

674. [ROPS, FELICIEN.] Félicien Rops. Préface de Pierre MacOrlan. Essaie Critique de Jean-Dubray. *With over* 100 *reproductions, a number of full-page reproductions, including* 5 IN COLOR. Small 4to, three-quarter brown morocco, gilt top, uncut, original wrappers bound in. [Paris, 1928]

675. [ROSSETTI, DANTE.] H. C. Marillier. Dante Gabriel Rossetti. An illustrated Memorial of his Art and Life. *Portrait, some full-page reproductions, and numerous text illustrations.* Small folio, half citron morocco, gilt top, uncut. London, 1899

Contains a list of Rossetti's works.

676. [ROUAULT, GEORGES.] [Michel Puy.] Georges Rouault. 25 *full-page reproductions.* Square 12mo, brown morocco-backed boards. [Paris, 1920]

677. [ROUAULT, GEORGES.] Georges Charensol. Georges Rouault. *Portrait, and* 39 *full-page reproductions.* Small 4to, half red morocco. Paris [1926]

ONE OF 125 COPIES *on vélin d'Arches* PAPER.

678. ROUAULT, GEORGES. Souvenirs Intimes. Préface d'André Suarès. 6 *full-page lithographic portraits.* 4to, original wrappers, uncut. In a half brown morocco board slip case. Paris [1926]

FIRST EDITION. ONE OF 350 COPIES, with six original lithographs, signed by the artist, and the editor.

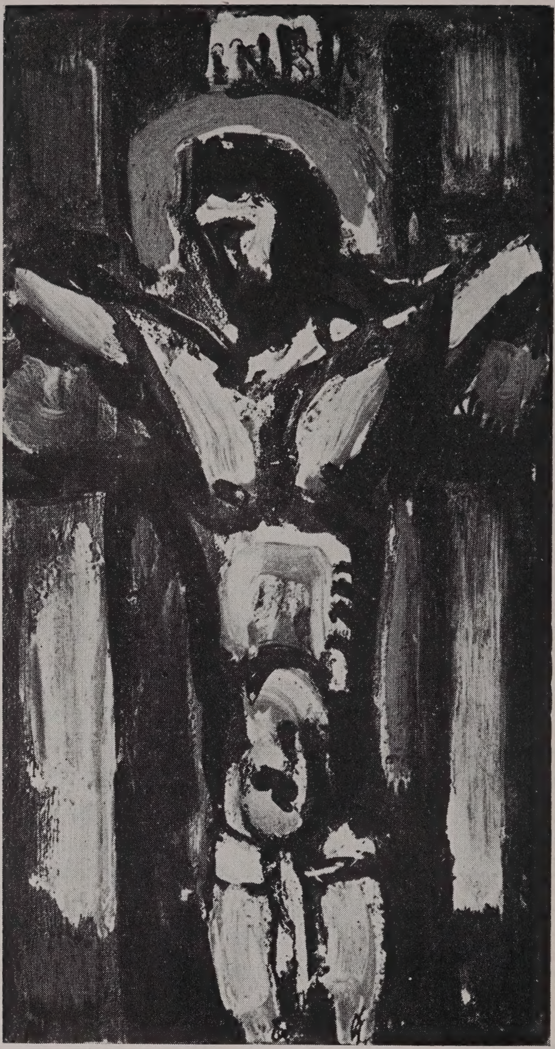
SIGNED BY THE AUTHOR

679. ROUAULT, GEORGES. Paysages Légendaires. Poèmes par Georges Rouault. *Illustrated with* 6 *lithographs and fifty drawings by the author.* Imp. 4to, original pictorial wrappers, entirely uncut. In a marbled board slip case. Paris: Editions Porteret, 1929

A RARE AND IMPORTANT BOOK. ONE OF 132 COPIES of an edition of 165 copies. Measures 10 by 13¼ inches. Printed by Coulouma at Argenteuil.

[See frontispiece]

680. [ROUAULT, GEORGES.] Andre Malraux. Georges Rouault. [In "Formes," No. 1, Decembre, 1929]. *Colored frontispiece, and* 16 *full-page reproductions.* Small 4to, decorative boards. Paris, 1929

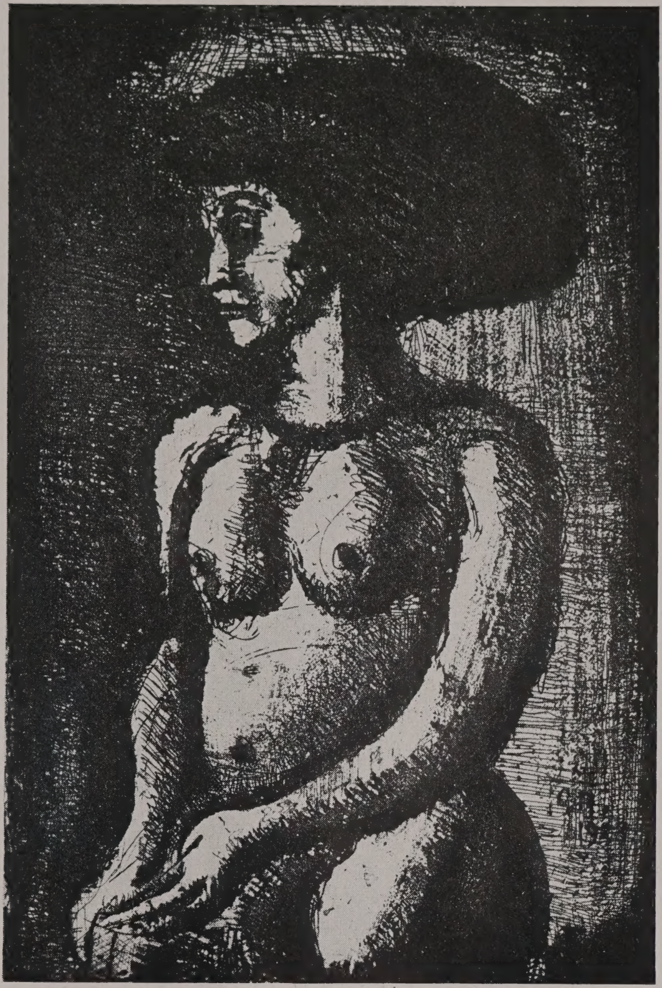


[NUMBER 681]

681. [ROUAULT, GEORGES.] MARCEL ARLAND. Carnets de Gilbert. *With a lithographic frontispiece, signed by Rouault, 5 full-page colored lithographs, and 3 text illustrations by the same artist.* Imp. 8vo, original wrappers, uncut. In a marbled board slip case. Paris, 1931

AN IMPRESSIVE WORK. ONE OF 216 COPIES on *vélin d'Arches* paper.

[See illustration]



[NUMBER 682]

682. [ROUAULT, GEORGES.] AMBROISE VOLLARD. Réincarnations du Père Ubu. *With 22 etchings, and 104 woodcuts, 34 of which are full-page, by George Rouault.* Folio, original wrappers, uncut. In a red calf-backed, cloth folding case.

Paris: Ambrose Vollard, 1932

ONE OF 305 COPIES ON *Royale de Vidalon* VELLUM PAPER. The plates for the illustrations were destroyed after printing.

A RARE WORK which was started in 1916 and finally published in 1932. It shows Vollard's genius as author and publisher.

[See illustration]

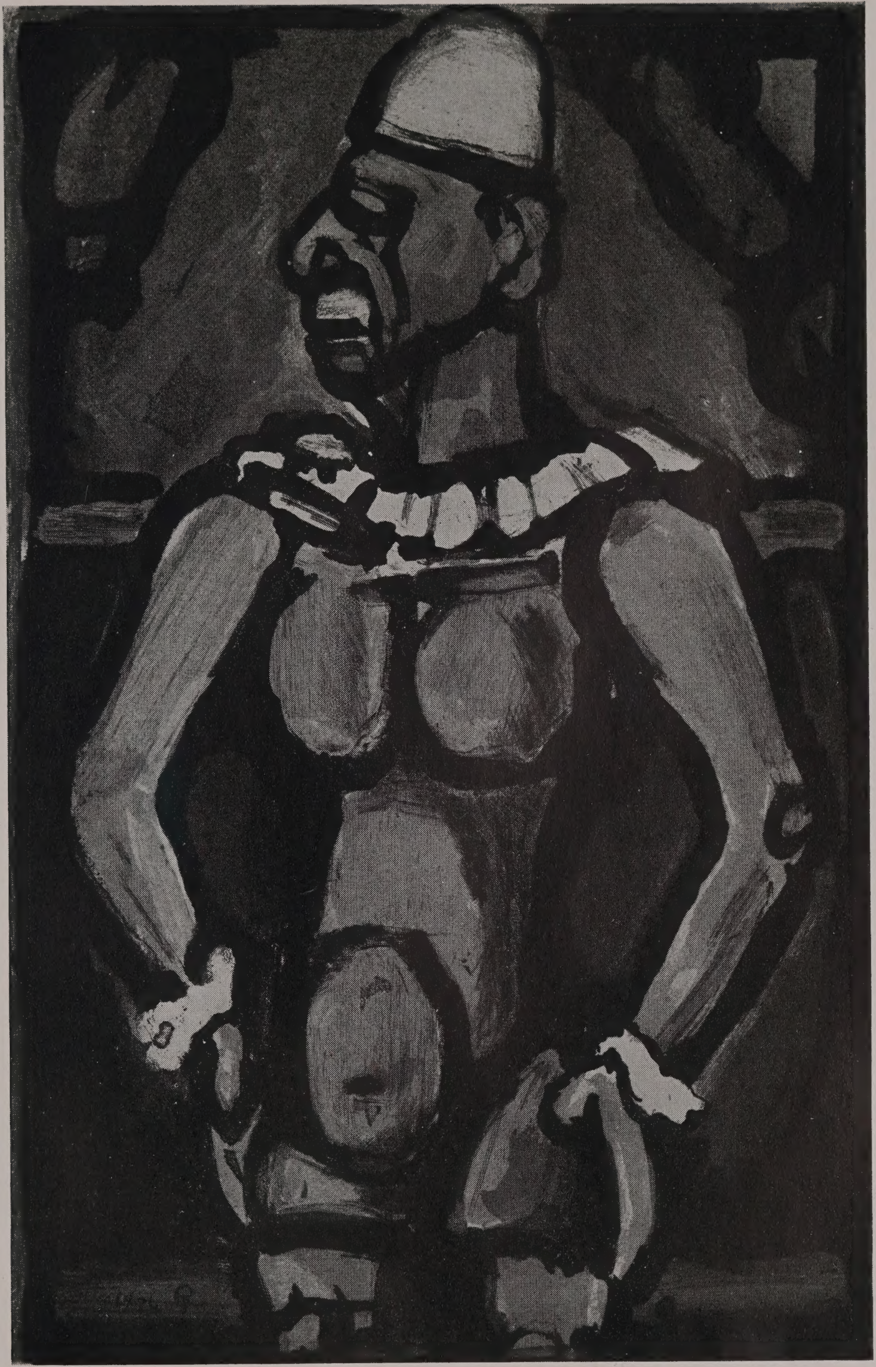
A VOLLARD PUBLICATION AND A MASTERPIECE OF BOOK-MAKING

683. ROUAULT, GEORGES. Cirque de l'Etoile Filante. *With* 17 *full-page etchings* IN COLOR *and* 82 *woodcuts by Aubert after Rouault's drawings.* Royal folio, original heavy paper covers, uncut. In a vermilion calf-backed cloth case.

Paris: Ambroise Vollard, 1938

EXTREMELY RARE. ONE OF 215 COPIES *sur vergé de Montvale* of an edition of 250 copies. Measures 17¾ by 13½ inches.

[See illustration]



NUMBER 683: Vollard's *Cirque de l'Etoile Filante*
Georges Rouault's Most Astounding Work

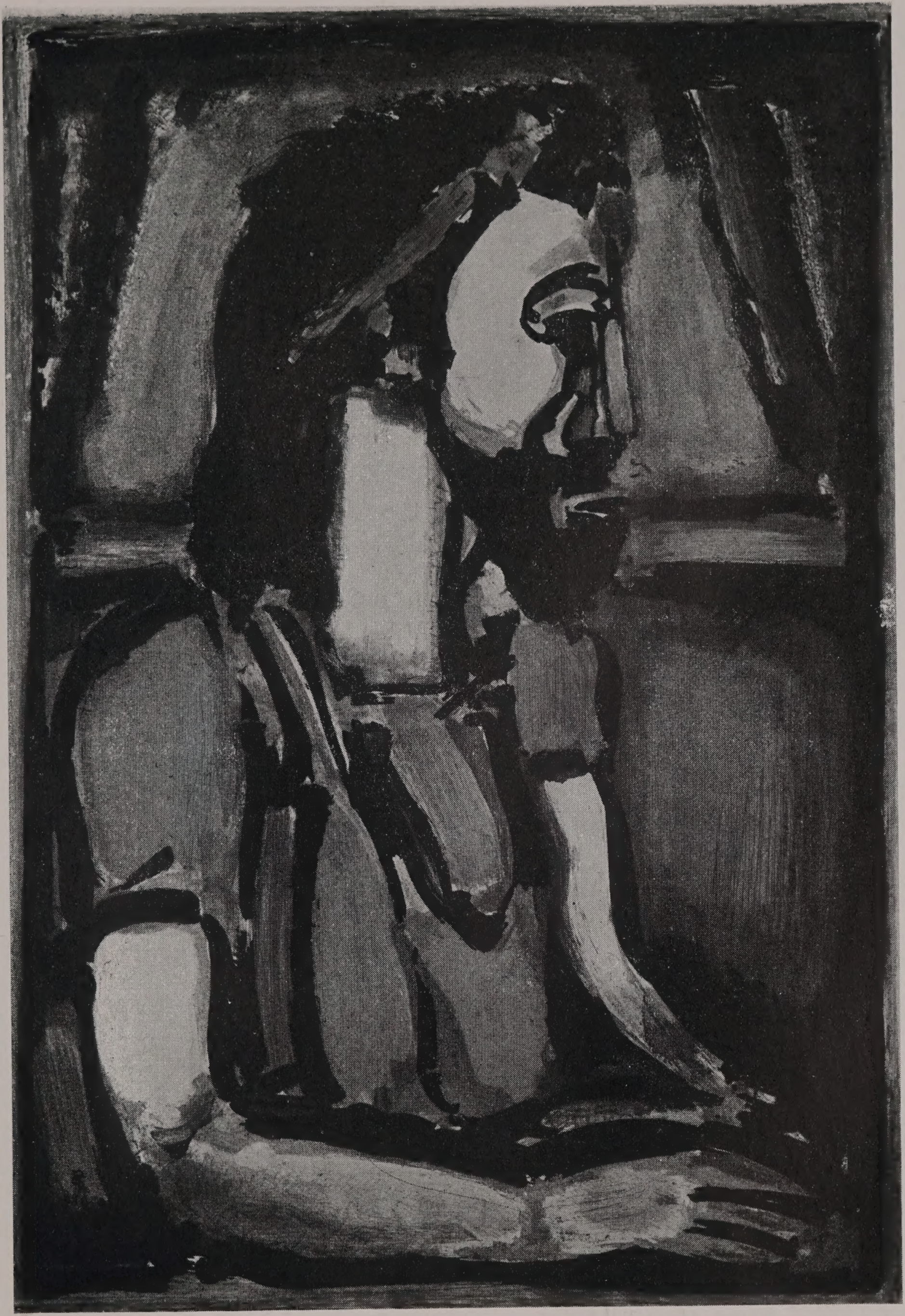
684. [ROUAULT, GEORGES.] ANDRE SUARES. Passion. 17 *full-page original colored etchings, and with* 82 *original woodcuts, by Aubert, after Rouault.* Large folio, original wrappers, uncut. In a red morocco-backed cloth folding case.
Paris: Ambroise Vollard, 1939

ONE OF ONLY 270 COPIES ON *Vergé de Montval* PAPER. ONE OF THE MOST IMPORTANT OF MODERN ILLUSTRATED BOOKS AND ROUAULT'S NOBLEST RELIGIOUS WORK.

[See illustration]

685. [ROUAULT, GEORGES.] LIONELLO VENTURI. Georges Rouault. 150 *full-page reproductions in black and white,* 3 *mounted plates in color, and some text illustrations.* 4to, original wrappers. In a morocco-backed board slip case. New York, 1940

A WELL-WRITTEN AND FULLY ILLUSTRATED WORK ON ROUAULT.



NUMBER 684: Rouault's *Passion*—a Triumph in Religious Art
One of Vollard's Masterpieces of Bookmaking

686. ROUAULT, GEORGES. La Petite Banlieue. 6 *full-page lithographs, by Georges Rouault, all signed in pencil by the artist, and each neatly matted.* Folio. In a red morocco-backed cloth folding case. Paris, n.d.

ONE OF 100 SETS. THE BEST OF ROUAULT'S EARLY LITHOGRAPHS. A desirable series, each ready to frame, and measuring 17½ by 12¼ inches.

[See illustration]

687. [ROUSSEAU, HENRI.] WILHELM UHDE. Henri Rousseau. 13 *full-page mounted reproductions.* Small 4to, original decorative boards. In a board slip case. Berlin, 1923

688. [ROUSSEAU, HENRI.] ADOLPHE BASLER. Henri Rousseau (sa Vie, son Oeuvre). *With* 57 *full-page reproductions,* 1 *of which is in color.* 4to, original wrappers. In a decorative board slip case. New York [1927]

ONE OF 1,000 COPIES.

689. [ROUSSEAU, HENRI.] PHILIPPE SOUPAULT. Henri Rousseau, le Douanier. *Portrait, and* 39 *full-page reproductions.* Small 4to, half orange morocco, gilt top. Paris [1927]

690. [ROUSSEAU, HENRI.] CHRISTIAN ZERVOS. Rousseau. 96 *full-page reproductions.* 4to, half blue morocco, uncut. Paris [1927]

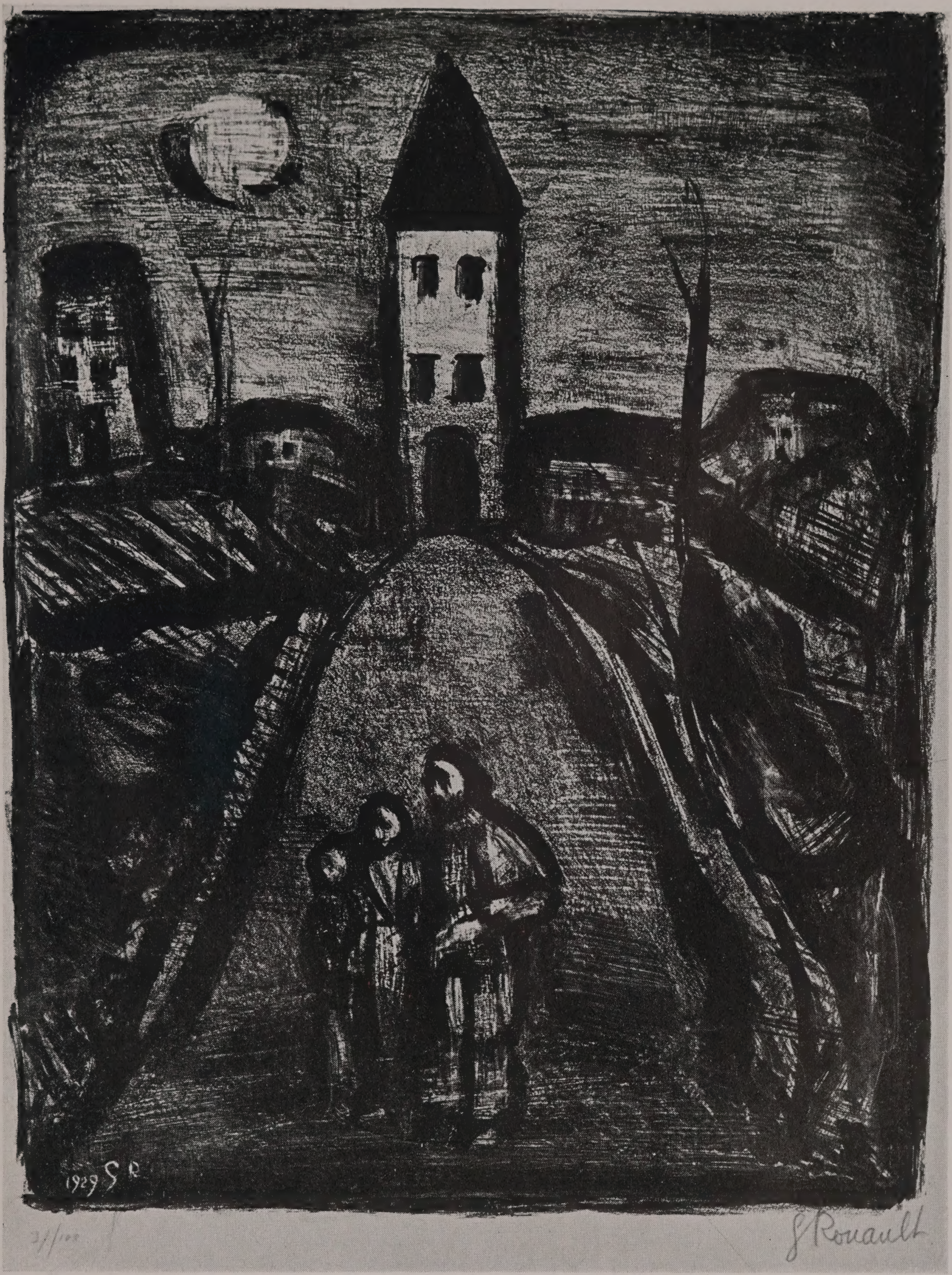
ONE OF 800 COPIES.

691. ROUSSEAU, HENRI. Les Albums d'Art Druet XXIV. Henri Rousseau le Douanier. Notice d'Adolphe Basler. 24 *reproductions.* 4to, loose in wrappers, as issued. In a board slip case. Paris, n.d.

692. [ROWLANDSON, THOMAS.] JOSEPH GREGO. Rowlandson the Caricaturist. A selection from his works, with Anecdotal Descriptions of his Famous Caricatures, and a Sketch of his Life, Times, and Contemporaries. *Hundreds of reproductions.* 2 vols., 4to, original red morocco-backed cloth, gilt tops. New York, 1880

AN INDISPENSABLE WORK FOR THE ROWLANDSON COLLECTOR.

693. [ROWLANDSON, THOMAS.] A. P. OPPE. Thomas Rowlandson, his Drawings and Water-Colours. 16 *colored reproductions, and* 80 *monotone reproductions, all full-page, the colored plates are mounted.* 4to, green morocco-backed marbled boards, gilt top, uncut. London, 1923



NUMBER 686: Six Original Lithographs by Rouault

From the Set *La Petite Banlieue*, Signed by Rouault

694. ROY, PIERRE. Cent Comptines. 45 *colored woodcuts, by Pierre Roy.* 4to, original decorated wrappers, uncut. In a marbled board slip case. Paris, 1926

ONE OF 350 COPIES *on papier d'Arches.* A delightful book.

695. [RUBENS, PETER PAUL.] EMILE MICHEL. Rubens, his Life, his Work, and his Time. Translated by Elizabeth Lee. *Many full-page reproductions, including* 40 *in color, and* 272 *other illustrations in the text.* 2 vols., small folio, half red morocco, uncut. New York, 1899

696. RUBENS, PETER PAUL. Rubens. La Galerie de Médicis. Commentées par André Beucier. 36 *full-page photographic reproductions of paintings, taken by Sougez.* Folio, loose in original wrappers, as issued. In a cloth-backed board portfolio. [Paris, 1936]

697. [RUDE, FRANCOIS.] JOSEPH CALMETTE. François Rude. *With over* 75 *reproductions, including a number of full-page plates.* Small 4to, three-quarter red morocco, gilt top, original front wrapper bound in. Paris, 1920

698. RUSSIAN ART. [Title partly in Russian continuing with:] Russische Monatsschrift für Kunst u. Literature. Revue Russe d'Art et de Littérature. *Numerous illustrations, many in color.* 4to, calf-backed marbled boards: front cover loose. Berlin, 1921-2

Issues 1 to 7 of this magazine published by Russian emigrés, reproducing numerous works of Russian art, many in full colors. Measures 10 by 12½ inches.

699. RUSSIAN ART. P. P. MURATOV. Les Icones Russes. *With* 4 *full-page colored plates, and* 56 *plates in black and white of Russian religious paintings.* Royal 8vo, brown levant morocco boards, uncut. Paris [1927]

LIMITED EDITION.

700. RUSSIAN ART. Art Russe Moderne. Préface par André Salmon. *Numerous reproductions.* 4to, green morocco-backed boards. Paris, 1928

NAPOLEON'S COPY

701. SAINT-PIERRE, J. H. BERNARDIN DE. Paul et Virginie. *Illustrated.* [See below.] Folio, full red levant morocco, with wide and narrow gilt borders, gilt paneled back; doublures of purple crushed levant with a highly decorative design, geometrically arranged of fleurons and conventional sprays in gilt, purple silk end-leaves bordered with gilt, gilt edges, by MULLER, successor to Thouvenin. In a full crimson levant morocco solander case. Paris: P. Didot l'Aîné, 1806

FIRST EDITION WITH THESE BEAUTIFUL PLATES. LARGE PAPER COPY, *printed on papier vélin.* Measures 15½ by 11½ inches.

ONE OF A FEW COPIES PRINTED IN FOLIO SIZE, WITH PROOFS BEFORE LETTERS OF THE PLATES IN BLACK AND PROOFS AFTER LETTERS PRINTED IN COLORS BY LANGLOIS.

AN ASSOCIATION VOLUME originally in the library of the EMPEROR NAPOLEON I, and presented by Joseph Napoleon to Prince Anatole Demidoff for his Napoleon Museum at San Donato. Inserted is a page from the Prince's printed catalogue stating that this volume was originally in the library of the Emperor Napoleon I and was presented by Prince Joseph Napoleon.

The illustrations comprise a portrait of the author in THREE STATES, by Ribault after Lafitte, a bust portrait of the author by Lignon after Girodet-Trioson, a portrait of Karamsin, 6 plates by Prot, Roger, de la Richardière, Mecou and Bovinet after Lafitte, Girodet, Prud'hon, and Isabey IN THREE STATES, [with two extra plates]; two sets are PROOFS BEFORE LETTERS, and one set is printed in color by Langlois.

This volume also contains 8 plates by Roger, De Longueil, Dambrun, and Delignon, after Lafitte, Moreau, Girodet, Prud'hon, Vernet, and Isabey IN TWO STATES, one proofs before letters in black and white, the other mainly proofs after letters IN COLOR. These latter illustrations have been inserted. Among the extra-illustrations is Moreau's engraving "*Les Adieux*" [which was refused by the author] the one by Prot having been substituted for it.

The volume also contains the author's autograph letter referring to this volume in which occurs a sentence that gave much offense: "*Je n'ai guere, jusqu'a present, que des amis pauvre qui souscrivent il semble que les riches n'ayant aujourd'hui ni gout ni sensibilitié.*"

With the Robert Hoe and Mortimer Schiff bookplates.

702. SALOME. HUGO DAFFNER. Salome. Ihre Gestalt in Geschichte und Kunst, Dichtung, Bildende Kunst, Musik. *With an original etching by Wilhelm Thoeny,* 28 *full-page plates, and* 200 *text illustrations.* Small 4to, three-quarter green morocco, gilt top. München [1912]

This work evaluates and illustrates the rôle of Salomé in the arts, from the earliest times to the twentieth century.

703. SEABROOK, WILLIAM B. Jungle Ways. *Map, and 32 full-page photographic reproductions of masks and native costumes.* 8vo, original cloth, uncut. In a marbled board slip case. New York [1931]

FIRST EDITION. ONE OF 315 COPIES, signed by the author, and with eight extra illustrations, not found in the ordinary edition. PRESENTATION COPY FROM THE AUTHOR.

WITH TWO EXTRA SETS OF ETCHINGS—ONE IN DRY POINT AS WELL AS TWO GROUPS OF FOUR ETCHINGS WHICH DO NOT APPEAR IN THE BOOK ITSELF

704. SEGONZAC, A. DUNOYER DE. TRISTAN BERNARD. Tableau de la Boxe. *With 29 etchings, some of them full-page, by A. D. de Segonzac.* 4to, original yellow paper covers, uncut. Accompanied by two extra sets of etchings [*vide infra*]. In a brown calf-backed fitted cloth case.
Paris: Editions de la Nouvelle Revue Française [1922]

EXCESSIVELY RARE. ONE OF 4 COPIES on Imperial Japanese vellum, accompanied by TWO EXTRA SETS OF ETCHINGS IN TWO STATES, ALL PROOFS ON INDIA PAPER, AND EACH SIGNED IN PENCIL BY THE ARTIST. The volume measures 9½ by 7½ inches. The proofs measure 11⅞ by 9½ inches, one set containing thirty-three pieces, the other, thirty-two.

Each extra set contains four etchings which do not appear in the book itself. They are extra works entirely.

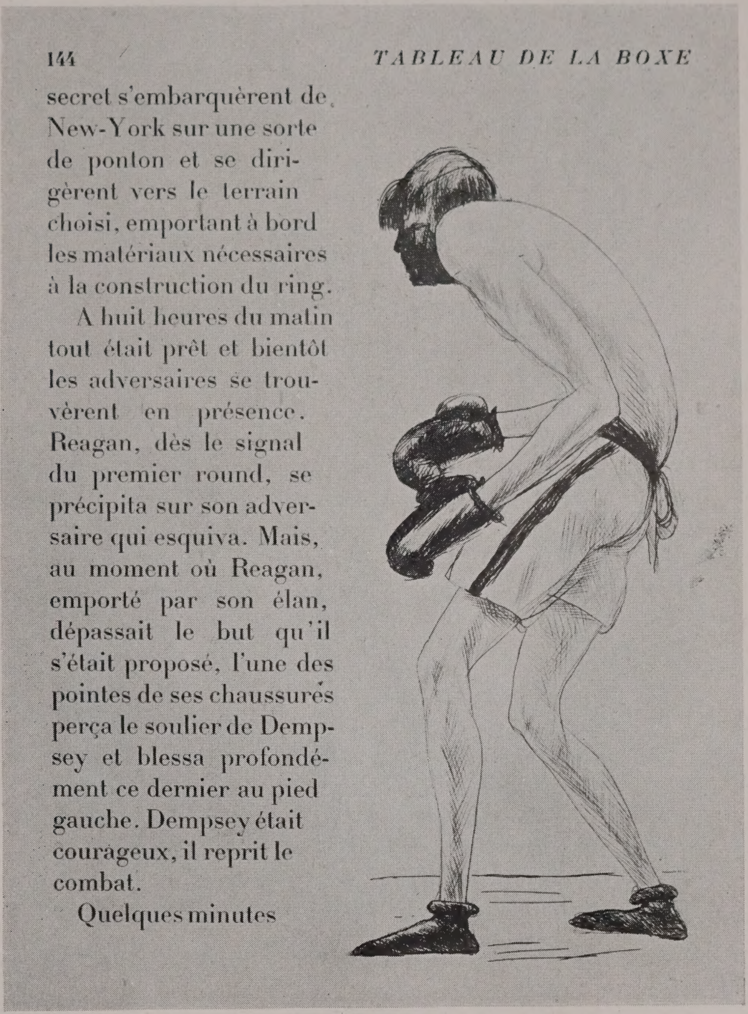
[See illustration]

705. [SEGONZAC, A. DUNOYER DE.] CLAUDE ROGER-MARX. Dunoyer de Segonzac. *Numerous reproductions, including a number of full-page plates.* Royal 8vo, red morocco-backed boards. [Paris, 1925]

706. [SEGONZAC, A. DUNOYER DE.] JACQUES GUENNE. A. Dunoyer de Segonzac. *With about 24 full-page reproductions, and text illustrations.* Small 4to, half dark red levant morocco, uncut. [Paris, 1928]

707. [SEGONZAC, A. DUNOYER DE.] JACQUES GUENNE. A. Dunoyer de Segonzac. *24 full-page photogravure reproductions of 5 watercolors, 2 drawings and 17 paintings.* Small 4to, half blue polished calf, uncut. [Paris, 1928]

ONE OF 510 COPIES.



144 *TABLEAU DE LA BOXE*

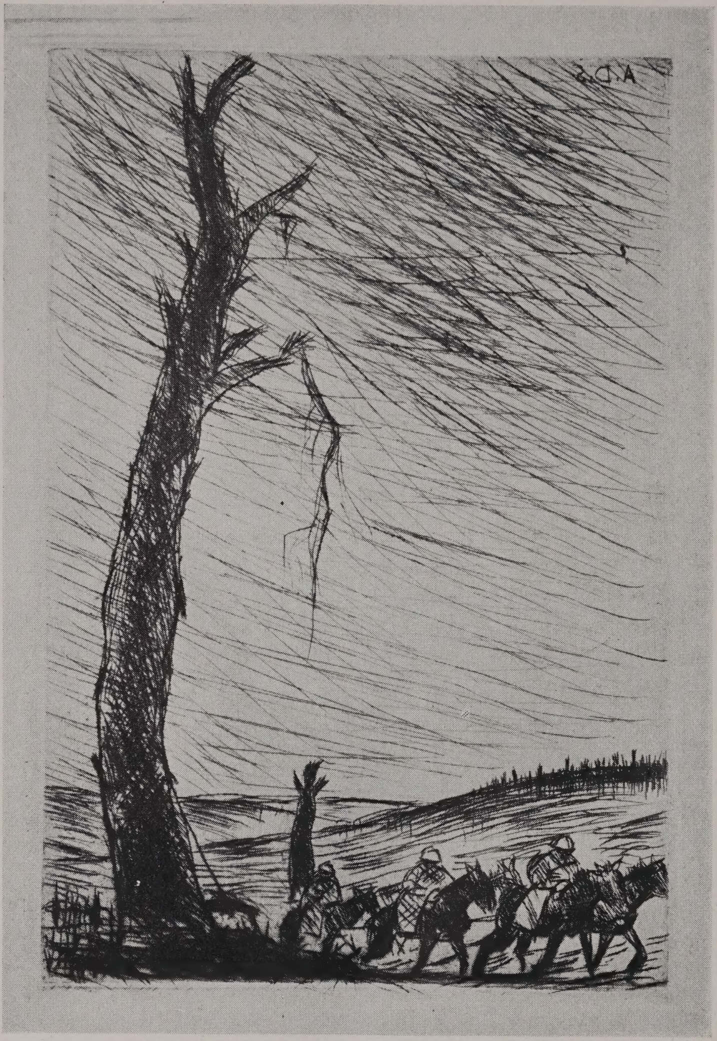
secret s'embarquèrent de New-York sur une sorte de ponton et se dirigèrent vers le terrain choisi, emportant à bord les matériaux nécessaires à la construction du ring.

A huit heures du matin tout était prêt et bientôt les adversaires se trouvèrent en présence. Reagan, dès le signal du premier round, se précipita sur son adversaire qui esquiva. Mais, au moment où Reagan, emporté par son élan, dépassait le but qu'il s'était proposé, l'une des pointes de ses chaussures perça le soulier de Dempsey et blessa profondément ce dernier au pied gauche. Dempsey était courageux, il reprit le combat.

Quelques minutes

Number 704: Segonzac's *Tableau de la Boxe*

One of Only Four Copies on Japan paper

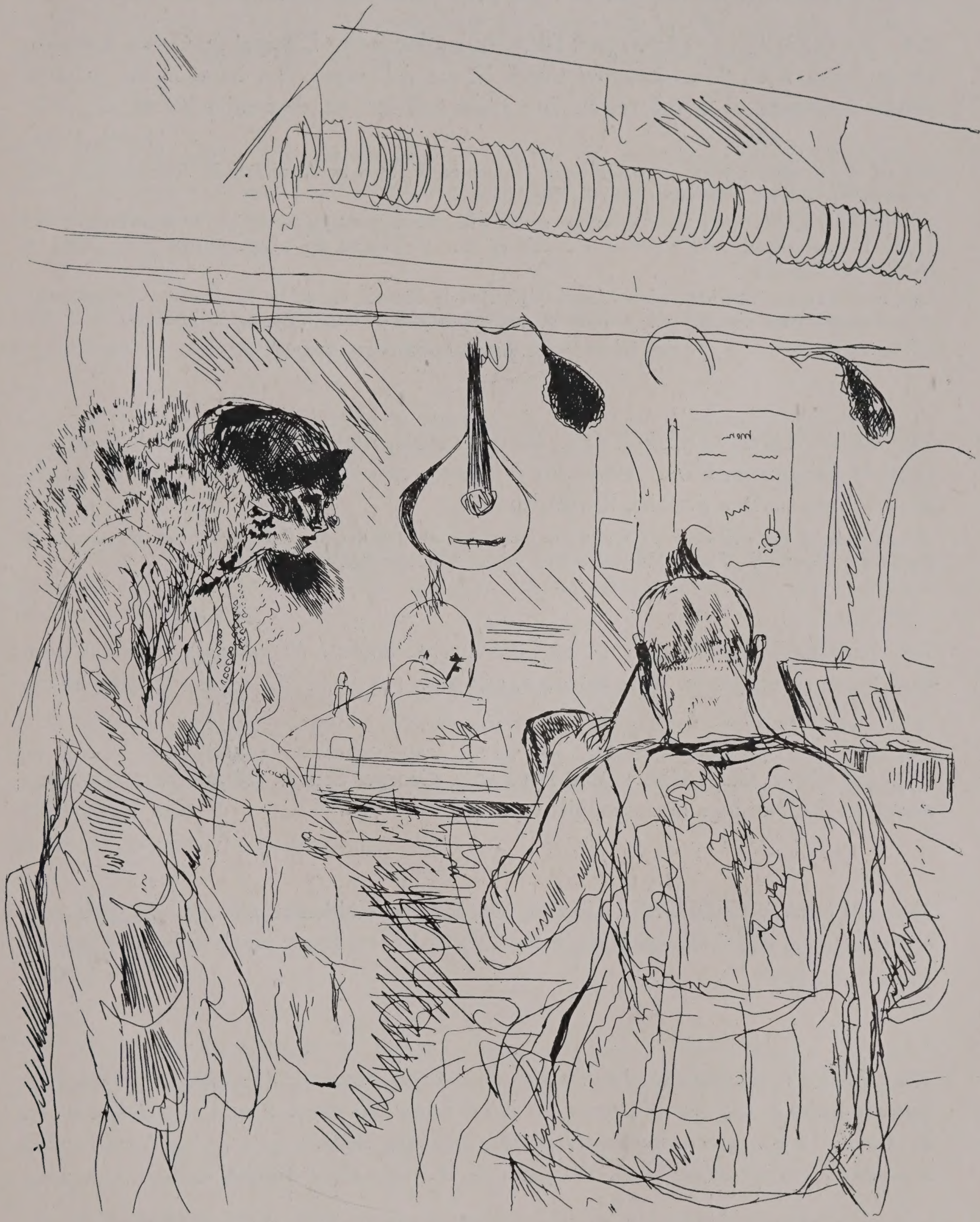


[NUMBER 708]

708. [SEGONZAC, A. DUNOYER DE.] PAUL JAMOT. Dunoyer de Segonzac. 187 *reproductions of paintings, watercolors, etchings and drawings, by Dunoyer de Segonzac, including 95 full-page plates, 8 in color, and 3 original full-page etchings.* 4to, original wrappers, with a colored illustration on the front wrapper, by Segonzac, uncut. In a green calf-backed board slip case. Paris, 1929

ONE OF 200 COPIES ON JAPAN PAPER, with the three original etchings which did not appear in the ordinary edition.

[See illustration]



NUMBER 709: Dunoyer de Segonzac's Tribute to Clowns
A Work Illustrated by the Leading Etcher of France

709. [SEGONZAC, A. DUNOYER DE.] REGIS GIGNOUX. L'Appel du Clown, Comédie en un Acte. *With 27 etchings of which 12 are full-page.* 4to, loose in the original vellum wrappers, as issued, uncut. In a black calf-backed, decorative board, slip case. [Paris, 1930]

ONE OF 15 AUTHOR'S COPIES of an edition of 135 copies. Printed by Aimé Jourde. The etchings were executed by Vernant. Measures 13½ by 10¼ inches.

AUTOGRAPH PRESENTATION COPY from the artist, with the following inscription on a fly-leaf: "*Pour Frank Crowninshield, avec toute mon amitié et tous mes voeux les plus amicaux pour* 1931. *A. Dunoyer de Segonzac.*"

Laid in, is a typewritten letter, dated January 19, 1931 in French, signed by "*A. Dunoyer de Segonzac*" regarding this work and also mentioning the pathetic suicide of Pascin the summer before.

[See illustration on the preceding page]

710. SELIGMANN COLLECTION. PAUL CLEMEN, AND OTHERS. Die Sammlung Dr. Leopold Seligmann, Köln. *Numerous full-page reproductions.* Folio, original parchment wrappers. In a marbled board slip case. Berlin [1930]

A catalogue of the collection of sculptures, carvings and textiles of all periods, from the second to the fifteenth century. Finely illustrated with choice photographic reproductions.

711. [SEURAT, GEORGES.] LUCIE COUSTURIER. Seurat. 40 *full-page reproductions.* Royal 8vo, three-quarter blue morocco, gilt top. [Paris, 1921]

712. [SEURAT, GEORGES.] WALTER PACH. Georges Seurat. 14 *full-page reproductions.* 4to, half orange morocco, gilt top. New York, 1923

713. [SEURAT, GEORGES.] Seurat. Notice de Waldemar George. 24 *full-page reproductions, and* 3 *illustrations in the "Notice."* 4to, green morocco-backed boards. Paris [1928]

714. SEURAT, GEORGES. Les Dessins de Georges Seurat (1859-1891). [Preface by Gustave Kahn.] 128 *reproductions, all but* 8 *being full-page.* 2 vols., royal 4to, loose, as issued. In two green, morocco-backed, cloth slip cases. Paris [1928]

A HANDSOME AND IMPORTANT WORK. The plates are all mounted and desirable subjects for framing.

715. SIAMESE ART. Angkor. [With Introduction in English and French.] 42 *plates of sculpture and monuments.* Royal 4to, original wrappers, loose, as issued. In a board slip case. [Paris, 1931]

716. SIENA. DR. S. GUYER. Siena and the Hill-Towns of Southern Tuscany, Architecture, Sculpture, Painting. 104 *reproductions after Donatello, Sodoma, Vasari, di Mariano, and others.* 4to, original wrappers. In a board protecting cover. N. p., n. d.

717. SIENESE ART. JAHN RUSCONI. Siena. *With* 151 *reproductions and* 2 *folding plates, showing monuments of Siena and works of art in the museums and churches of that city.* Royal 8vo, three-quarter brown morocco, gilt top. Bergamo, 1910

No. 9 of the "*Italia Artistica*" *series.*

718. SIENESE PAINTING. PIERO MISCIATTELLI. Mistici Senesi. 27 *full-page sepia reproductions.* 8vo, half green calf, gilt top, uncut. Siena, 1911

719. SIENESE PAINTING. BERNARD BERENSON. Essays in the Study of Sienese Painting. 60 *full-page reproductions.* Square 8vo, original cloth, uncut. In a cloth protecting cover. New York, 1918

720. SIENESE PAINTING. EMILIO CECCHI. Les Peintres Siennois (Trecentisti Senesi). Traduction de Jean Chuzeville. 255 *full-page reproductions.* Royal 8vo, three-quarter blue morocco, gilt top. Paris, 1928

721. SIENESE PAINTING. CURT H. WEIGELT. Sienese Painting of the Trecento. *With* 120 *full-page reproductions after the masters of the Italian school at Siena, from the end of the thirteenth century to the end of the fourteenth century, especially the works by Duccio, S. Martini, Lorenzetti, and others.* 4to, half citron morocco, gilt top. Firenze [1930]

Printed by Bodoni for the Pegasus Press.

722. [SISLEY, ALFRED.] GUSTAVE GEFFROY. Sisley. *Portrait by Renoir, and* 60 *full-page reproductions.* Small 4to, three-quarter orange levant morocco, gilt top. [Paris, 1927]

723. SPANISH PAINTING. E. HARRIS. Spanish Painting. 96 *full-page reproductions, and full-page colored reproductions.* Small folio, original cloth. In a marbled board slip case. Paris: Hyperion Press [1937]

An excellent illustrated book of Spanish paintings from the twelfth century to Goya.

724. [STEICHEN, EDWARD.] CARL SANDBURG. Steichen the Photographer. *Portrait, and about* 50 *full-page photographic reproductions.* 4to, original cloth. New York [1929]

FIRST EDITIONS. ONE OF 925 COPIES, signed by the author and the photographer. PRESENTATION COPY FROM THE PHOTOGRAPHER.

725. [STOTHARD, THOMAS.] A. C. Coxhead. Thomas Stothard, R. A. An illustrated Monograph. *With portrait, about* 50 *full-page, and text illustrations.* 8vo, three-quarter red morocco, gilt top, uncut. London, 1906

With the signature of Frederic Crowninshield on title-page.

726. [STUCK, FRANZ.] Otto J. Bierbaum. Stuck. 164 *reproductions of his works, some in color.* Royal 8vo, half green levant morocco. Bielefeld, 1924

727. SUMERIAN ART. C. Leonard Woolley. The Development of Sumerian Art. 72 *full-page reproductions, some in color of sculpture, statues,* etc. Royal 8vo, original cloth. In a cloth board slip case. New York, 1935

728. SURREALISM. Andre Breton. Le Surréalisme et la Peinture. 77 *full-page reproductions of works by Bracque, Chirico, Ernst, Picasso, and others.* Small 4to, half green morocco, uncut. Paris, 1928

729. [SUSSAN, RENE BEN.] Oscar Wilde. Salomé. 13 *impressive and imaginative full-page woodcuts, by René Ben Sussan.* Royal 4to, green morocco-backed boards. [Paris, 1920]

ONE OF 124 COPIES, signed by the noted wood engraver and artist. Printed on China paper.

730. TASSO. Les Veillées du Tasse, Avec le Texte Italien en Regard; précédées de Mémoires historiques et de Recherches littéraires sur sa vie. Traduites par M. B. Barère. *With* 4 *engravings by S. Myris.* 12mo, full crimson straight-grain morocco, with an artistic gilt border on sides, gilt edges. In a crimson straight-grain morocco-backed, marbled board, slip case. Paris: de l'Imprimerie de Crapelet, 1804

FIRST EDITION. A beautifully printed and bound copy of this enchanting book. The text is in French and Italian. Measures 5 by 8 inches.

731. TAXIL, LEO. La Bible Amusante. 400 *humorous illustrations by the author.* 12mo, original wrappers, uncut. In a decorated board slip case. Paris, n. d.

A satirical version of the stories of the Bible. Taxil at one time was a priest.

732. [TCHELITCHEW, PAVEL.] Glenway Wescott. A Calendar of Saints for Unbelievers. *Illustrated with the signs of the zodiac, by Pavel Tchelitchew.* 8vo, three-quarter niger morocco, gilt top, uncut. In a cloth slip case. Paris, 1932

FIRST EDITION. ONE OF 40 COPIES on Pannekoek white pure rag paper, signed by the author and the artist.

733. [THACKERAY, WILLIAM M.] James G. Wilson. Thackeray in the United States, 1852-3, 1855-6. Including a Record of a Variety of Thackerayana. *Numerous illustrations.* 2 vols., 8vo, original cloth, gilt top, uncut. New York, 1904

734. THEATRE SERGE DE DIAGHILEW. Les Facheux. Georges Braque, Jean Cocteau, Louis Laloy, Georges Auric. *With an etched portrait of Auric by Jean Cocteau, a page of music by, and displaying the signature of, Georges Auric, 23 beautiful costume prints* IN COLOR *by Georges Braque, portrait of Braque and 22 photographs by Georges Detaille displaying various dancers in costume.* 2 vols., 4to, original limp paper wrappers. In a white marbled board slip case.
Paris: Edition des Quatre Chemins, 1924

AN EXCEEDINGLY HANDSOME WORK. This is a ballet in one act by Boris Kochno after *la comédie ballet* of Molière. ONE OF 385 COPIES on *vélin d'Arches* of an edition of 500 copies. Measures 11$\frac{3}{16}$ by 9 inches.

735. THEVENAZ, PAUL. Paul Thévenaz. A Record of his Life and Art, together with an Essay on Style by the Artist. 107 *full-page reproductions, some in color, of the artist's paintings, drawings and decorative work.* 4to, full blue morocco, gilt top, uncut. Privately Printed, 1922

ONE OF 1,000 COPIES. PRESENTATION COPY.

736. [TIEPOLO.] POMPEO MOLMENTI. Tiepolo, la Vie et l'Oeuvre du Peintre. Ouvrage traduit par H. L. Perera. *Portrait, and* 450 *reproductions.* Small folio, half brown morocco, gilt top. Paris, 1911

THE DEFINITIVE WORK ON THIS PAINTER.

737. [TINTORETTO.] FRANCOIS FOSCA. Tintoret. 100 *full-page reproductions.* 4to, half red levant morocco, gilt top, uncut. Paris [1929]

LIMITED EDITION.

738. TITIAN. JAMES NORTHCOTE. The Life of Titian: With Anecdotes of the Distinguished Persons of his Time. 2 vols., three-quarter green morocco, gilt top, uncut.
London, 1830

FIRST EDITION.

739. TITIAN. Titian. Paintings and Drawings. [Introduction by Hans Tietz.] 327 *black and white reproductions, and* 8 *mounted plates reproduced in color.* Royal 8vo, original cloth. In a marbled board slip case. Vienna: Phaidon Press [1937]

740. TOULOUSE-LAUTREC, HENRI DE. EDMOND DE GONCOURT. La Fille Elisa. *With* 14 *watercolors and drawing in the margins by Toulouse-Lautrec.* 12mo, full red levant morocco, Jansen style, gilt top, uncut, original covers bound in. In a red board slip case. Paris 1877 [1931]

ONE OF 175 COPIES. Measures 5 by 7½ inches. The novel, the heroine of which was a woman of the streets, was adapted for the stage and presented at the Theâtre Antoine on December 24, 1890. After a run of four weeks it was banned by the censor. Toulouse-Lautrec, aroused, decided to illustrate a special edition of the novel. Experimenting with a paper-covered copy, he made eleven watercolor sketches and five drawings and then abandoned the project. This is a facsimile edition of the first sixty pages with all of the artist's illustrations.

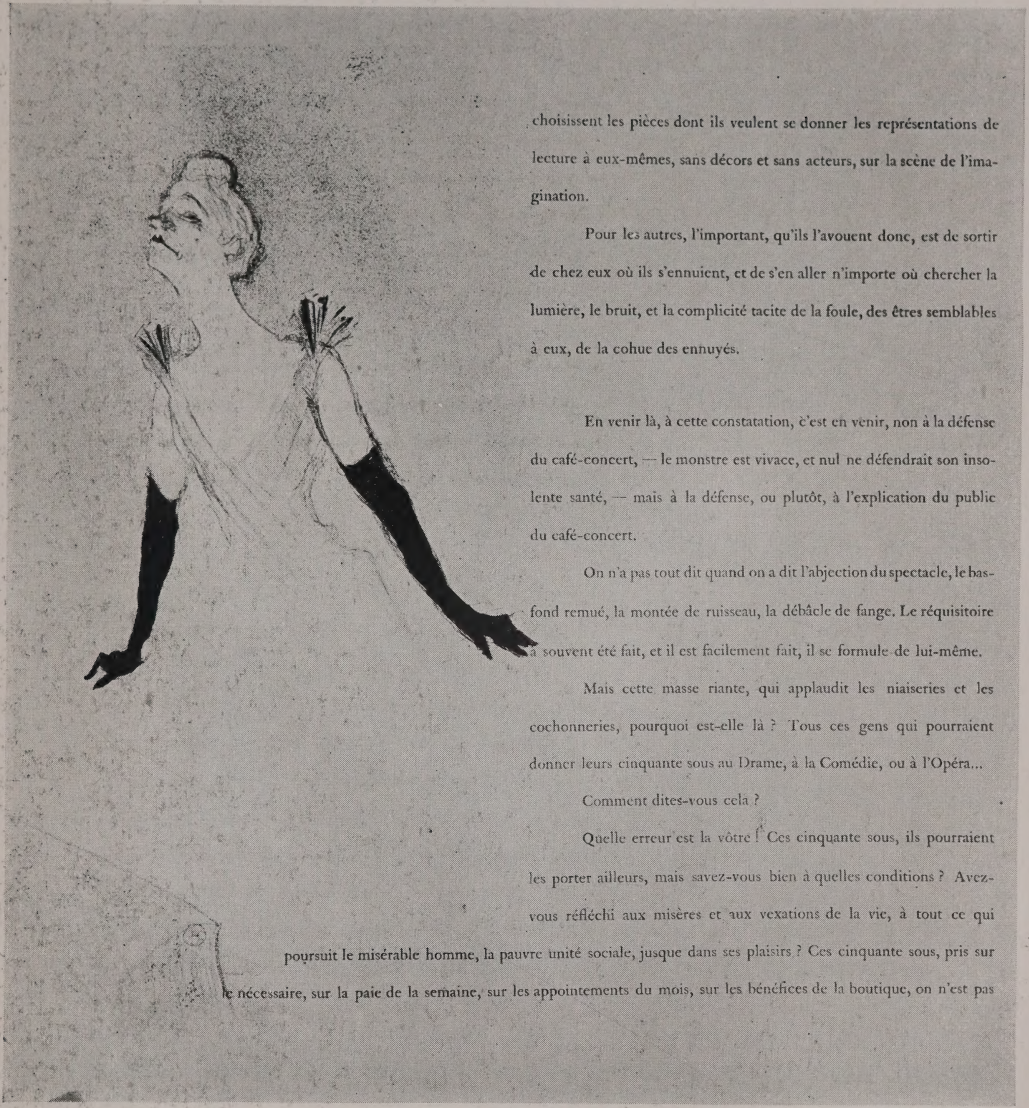
AN EXCESSIVELY RARE WORK

741. TOULOUSE-LAUTREC, HENRI DE. Yvette Guilbert. Texte de Gustave Geffroy. *With* 16 *lithographic illustrations in green tint by H. de Toulouse-Lautrec.* Imp. 4to, original decorative covers, uncut. In a marbled board slip case.

Paris: L'Estampe Originale [1894]

ONE OF ONLY 100 COPIES. Signed in green crayon by Yvette Guilbert. Measures 16 by 15⅜ inches. The lithographs were printed nearly fifty years ago at the presses of Edward Ancourt and the typography was executed by Frémont.

[See illustration]



choisissent les pièces dont ils veulent se donner les représentations de lecture à eux-mêmes, sans décors et sans acteurs, sur la scène de l'imagination.

Pour les autres, l'important, qu'ils l'avouent donc, est de sortir de chez eux où ils s'ennuient, et de s'en aller n'importe où chercher la lumière, le bruit, et la complicité tacite de la foule, des êtres semblables à eux, de la cohue des ennuyés.

En venir là, à cette constatation, c'est en venir, non à la défense du café-concert, — le monstre est vivace, et nul ne défendrait son insolente santé, — mais à la défense, ou plutôt, à l'explication du public du café-concert.

On n'a pas tout dit quand on a dit l'abjection du spectacle, le bas-fond remué, la montée de ruisseau, la débâcle de fange. Le réquisitoire a souvent été fait, et il est facilement fait, il se formule de lui-même.

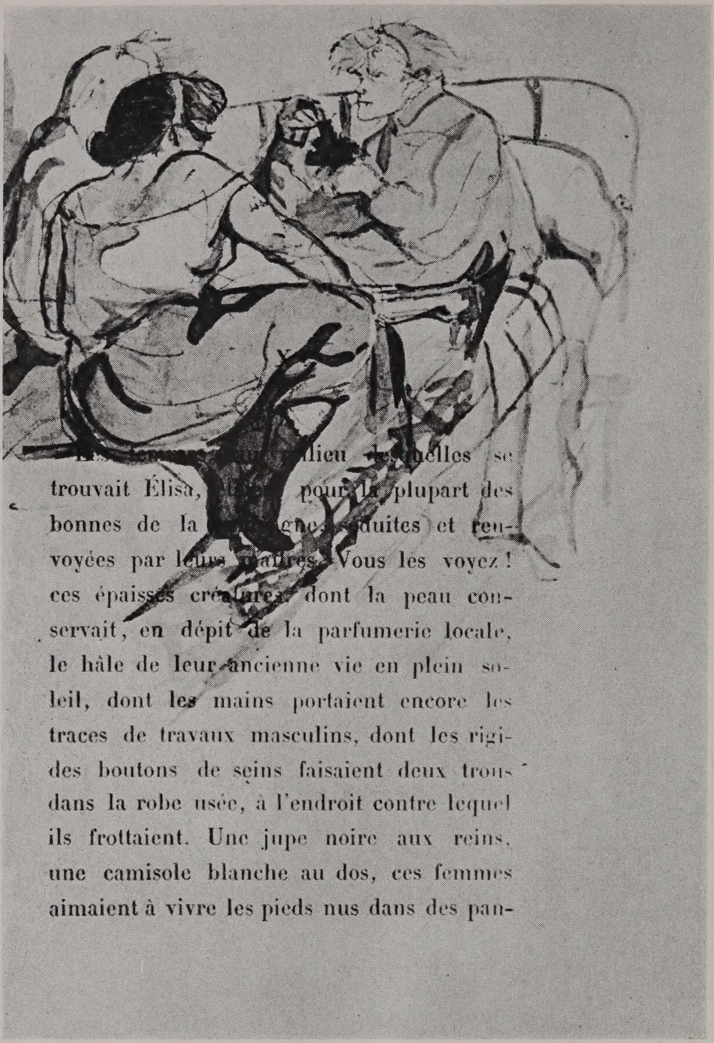
Mais cette masse riante, qui applaudit les niaiseries et les cochonneries, pourquoi est-elle là ? Tous ces gens qui pourraient donner leurs cinquante sous au Drame, à la Comédie, ou à l'Opéra...

Comment dites-vous cela ?

Quelle erreur est la vôtre ! Ces cinquante sous, ils pourraient les porter ailleurs, mais savez-vous bien à quelles conditions ? Avez-vous réfléchi aux misères et aux vexations de la vie, à tout ce qui poursuit le misérable homme, la pauvre unité sociale, jusque dans ses plaisirs ? Ces cinquante sous, pris sur le nécessaire, sur la paie de la semaine, sur les appointements du mois, sur les bénéfices de la boutique, on n'est pas

Number 741: Toulouse-Lautrec's Album on Yvette Guilbert

The Edition Was Limited to One Hundred Copies Only



[illegible] lieu desquelles se trouvait Élisa, [illegible] pour la plupart des bonnes de la [illegible]gne, séduites et renvoyées par leurs maîtres. Vous les voyez ! ces épaisses créatures, dont la peau conservait, en dépit de la parfumerie locale, le hâle de leur ancienne vie en plein soleil, dont les mains portaient encore les traces de travaux masculins, dont les rigides boutons de seins faisaient deux trous dans la robe usée, à l'endroit contre lequel ils frottaient. Une jupe noire aux reins, une camisole blanche au dos, ces femmes aimaient à vivre les pieds nus dans des pan-

742. TOULOUSE-LAUTREC, HENRI DE. EDMOND DE GONCOURT. La Fille Elisa. *With 14 watercolors and drawings made by the artist in the margins.* 12mo, yellow paper wrappers, uncut. In a calf-backed board slip case. Paris, 1877 [1931]

A facsimile edition of the first sixty pages with all of Toulouse-Lautrec's illustrations. An accompanying booklet gives the following explanation on the title-page, regarding the above work: "Fac-similé des Premières Pages de l'Edition Originale de la Fille Elisa de Edmond de Goncourt, ornées d'Aquarelles & Croquis de H. de Toulouse-Lautrec. Librairie de France, 110, Boulevard Saint-Germain, 110, Paris—1931." ONE OF 175 COPIES. EXTREMELY RARE. Measures 5 by 7½ inches.

The novel, whose heroine is a woman of the streets, was adapted for the stage and presented at the Théatre Antoine on December 24, 1890. After a run of four weeks it was banned by the censor. Toulouse-Lautrec, aroused, decided to illustrate a special edition of the novel. Experimenting with a paper cover copy, he made several watercolor sketches and drawings and then abandoned the project.

[See illustration]

743. [TOULOUSE-LAUTREC, HENRI DE.] THEODORE DURET. Lautrec. 38 *full-page reproductions, a few in color; small repair in one plate.* Small 4to, half green morocco, gilt top. Paris, 1920

744. [TOULOUSE-LAUTREC, HENRI DE.] PAUL LECLERCQ. Autour de Toulouse-Lautrec, 9 *full-page reproductions.* Small 4to, original wrappers, uncut. In a board slip case. Paris, 1921

JOYANT'S TWO RARE AND BEAUTIFUL BOOKS ON LAUTREC

745. [TOULOUSE-LAUTREC, HENRI DE.] MAURICE JOYANT. Henri de Toulouse-Lautrec, 1864-1901. Peintre. *Portrait, and 55 full-page reproductions, a number in two states, of which 8 are in color, including the famous "Au Salon," "Oscar Wilde," "Miss May Belfort," also a number of text illustrations.* Small 4to, original decorated wrappers, uncut. In a green morocco-backed, marbled board, slip case. Paris, 1926

ONE OF 175 COPIES ON JAPAN PAPER. The plates include three original dry-points in two states.

746. [TOULOUSE-LAUTREC, HENRI DE.] MAURICE JOYANT. Henri de Toulouse-Lautrec, 1864-1901. Dessins, Estampes, Affiches. *Portrait and 46 full-page plates in two states, 12 are in color, including "Bar-Maid a Londres", "Le Divan Japonaise", "La Goulue au Moulin Rouge", etc.; also text illustrations.* Small 4to, original decorated wrappers, uncut. In a box-shaped case, enclosed in red morocco. Paris, 1927

ONE OF 200 COPIES ON JAPAN PAPER. Accompanying the above are 4 original lithographs in two states, 4to. The full-page plates in the book include three original Lautrec dry-points in two states.

747. [TOULOUSE-LAUTREC, HENRI DE.] MAURICE JOYANT, 1864-1901, Peintre. *Portrait, many full-page reproductions, several in color, and numerous text illustrations.* 4to, half blue morocco, uncut, original front wrapper bound in. Paris, 1926

748. [TOULOUSE-LAUTREC, HENRI DE.] MAURICE JOYANT. Henri de Toulouse-Lautrec, 1864-1901. *With about 35 full-page reproductions, and numerous text illustrations.* 4to, half red morocco, uncut, original wrappers bound in. Paris, 1927

749. [TOULOUSE-LAUTREC, HENRI DE.] GOTTHARD JEDLICKA. Henri de Toulouse-Lautrec. 7 *reproductions in color, and* 157 *other reproductions.* Imp. 8vo, original decorated boards, with the front cover bearing a lithographic reproduction, after Toulouse-Lautrec. In a marbled board slip case. Berlin, 1929

750. TOULOUSE-LAUTREC, HENRI DE. Dessins de Maitres Français: Henri Toulouse-Lautrec. Soixante-Dix Reproductions de Leon Marotte avec une Notice et un Catalogue par Maurice Joyant. 70 *full-page reproductions of works by Lautrec, all mounted and a number in color.* Folio, loose in the original cloth portfolio, with ties. In a mottled calf-backed cloth, slip case. Paris, 1930

A SPLENDID AND VERY DESIRABLE SERIES OF LAUTREC'S WORKS. Full of gaiety, color, and satire.

751. [TOULOUSE-LAUTREC, HENRI DE.] Submersion. Préface de Curnonsky. 49 *reproductions of drawings, by Lautrec.* Small 4to, loose in original wrappers, as issued. In a half green morocco-backed marbled board slip case. Paris [1938]

ONE OF 200 COPIES. An album of 49 hitherto unpublished drawings.

752. [TOULOUSE-LAUTREC, HENRI DE.] GERSTLE MACK. Toulouse-Lautrec. *Colored frontispiece, and* 58 *full-page reproductions.* 8vo, original cloth. With a board protecting cover. New York, 1938

753. [TOULOUSE-LAUTREC, HENRI DE.] JACQUES LASSAIGNE. Toulouse-Lautrec. Translated from the French. 125 *full-page reproductions, a number in color.* 4to, original cloth. London: Hyperion Press, 1939

754. [TOULOUSE-LAUTREC, HENRI DE.] GUSTAVE COQUIOT. Toulouse-Lautrec. *Frontispiece portrait, and* 48 *full-page reproductions.* 4to, half brown morocco, gilt top. Berlin, n. d.

ONE OF 1,000 COPIES.

755. UNDERWOOD, LEON. Animalia; or Fibs about Beasts. 22 *original woodcuts, by Leon Underwood.* Small 4to, half red morocco. New York [1926]

LIMITED EDITION. The illustrations represent work of a gifted but little known English master of black and white. Presentation copy.

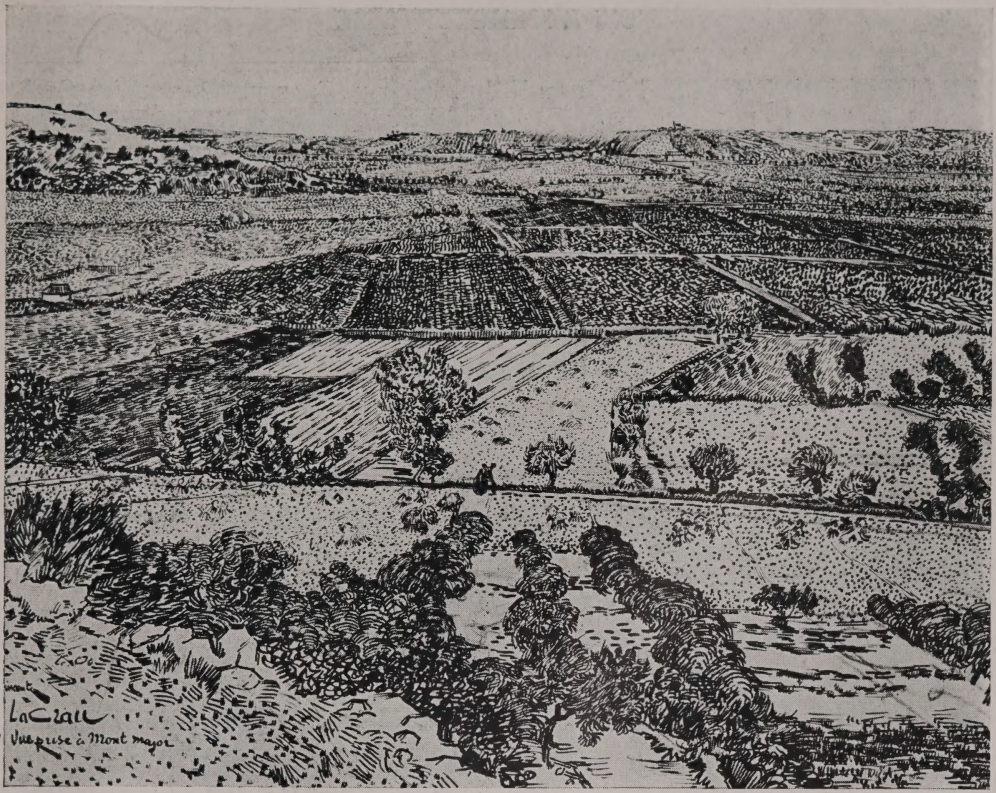
756. [UTRILLO, MAURICE.] FRANCIS CARCO. La Légende et la Vie D'Utrillo. 11 *full-page original lithographs, by Maurice Utrillo, including one plate in color, also* 2 *portraits of Utrillo, by Suzanne Valadon, mother of the artist, and text illustrations.* 4to, loose in original wrappers, as issued, uncut. In a marbled board slip case. Paris [1927]

VERY RARE. ONE OF 105 COPIES ON JAPAN SHIDZUOKA PAPER. Accompanying the above is a duplicate set of the lithographs, comprising nine in three states, two in two states, and with the portrait in two states. A number of the plates are on Japan paper.

757. [VAN DER WEYDEN, ROGER.] JULES DESTREE. Roger de la Pasture Van der Weyden. 156 *full-page reproductions.* 2 vols., folio, original wrappers. In two decorative board slip cases. Paris, 1930

A SPLENDID WORK ON THIS ARTIST. Also contains reproductions of paintings attributed to him, and contemporary art connected with his development.

758. [VAN EYCK, HUBERT and JEAN.] E. DURAND-GREVILLE. Hubert et Jean Van Eyck. *With about* 75 *reproductions.* 4to, half red levant morocco, gilt top, original wrappers bound in. Bruxelles, 1910


La Crau
Vue prise à Mont majour

[NUMBER 759]

A MAGNIFICENT VAN GOGH ALBUM

759. VAN GOGH, VINCENT. Aquarelle und Zeichnungen. [With a Preface by Julius Meier-Graefe.] 13 *full-page reproductions of watercolors and drawings, by Van Gogh,* 5 *of which are in color, each plate neatly matted.* Atlas folio. With the folio volume of text in the original wrappers and board cover. In a cloth folding case. Munich, 1928

ONE OF 100 SETS, printed for England and America. A fine and desirable series of Van Gogh plates for framing.

[See illustration]

760. [VAN GOGH, VINCENT.] JULIUS MEIER-GRAEFE. Vincent Van Gogh. A Biographical Study. Translated by John Holroyd Reece. *Portrait, and* 101 *full-page reproductions.* 2 vols., 4to, half green levant morocco. London [1926]

761. [VAN GOGH, VINCENT.] John H. Julius Meier-Graefe. Vincent Van Gogh. Translated by John Holroyd Reece. *Portrait, and* 101 *full-page reproductions.* 2 vols., 4to, original cloth, gilt tops, uncut. In two half orange morocco, marbled board, slip cases. London, 1922

DE LUXE EDITION. ONE OF 100 COPIES. Signed by the author. Supposed to be Meier-Graefe's greatest critical achievement.

762. [VAN GOGH, VINCENT.] Florent Fels. Vincent Van Gogh. *With about* 125 *reproductions, many full-page, some in color.* 4to, original wrappers, uncut. In a marbled board slip case. Paris, 1928

763. [VAN GOGH, VINCENT.] Florent Fels. Vincent Van Gogh. *With about* 125 *reproductions, some full-page, a few in color.* Small 4to, half brown morocco, gilt top, uncut, original front wrapper bound in. Paris, 1928

764. [VAN GOGH, VINCENT.] Julius Meier-Graefe. Vincent Van Gogh. A Biographical Study. 61 *full-page reproductions.* 8vo, original cloth. In a marbled board slip case. New York, 1933

765. VAN LOON, HENDRIK W. Van Loon's Geography. The Story of the World We Live In. 40 *illustrations in color, and* 120 *in black and white.* 8vo, original cloth. In a marbled board slip case. New York, 1932

FIRST EDITION. PRESENTATION COPY.

766. VAN LOON, HENDRIK W. The Arts. *Numerous illustrations by the author, many in color.* 8vo, original cloth. In a decorative board slip case. New York, 1937

FIRST EDITION. PRESENTATION COPY.

767. VANITY FAIR. Vols. I-II. *Profusely illustrated, by famous artists of the period.* 2 vols., 4to, half red polished calf. New York, 1860

The original periodical, "Vanity Fair," as published in America at the start of the Civil War.

768. VENETIAN ART. Detlev Fretherr von Hadeln. Venezianische Zeichungen des Quattrocento. 91 *full-page reproductions of works by Bellini, Carpaccio, Previtali, and others.* Folio, half brown morocco, gilt top. Berlin [1925]

769. VENETIAN PAINTERS. BERNHARD BERENSON. The Venetian Painters of the Renaissance. With an Index to their Works. *Frontispiece.* 12mo, brown morocco-backed boards, uncut. New York, 1894

Contains an index to the works of the principal Venetian painters.

770. VENETIAN PAINTERS. MARIO SALMI. Paolo Uccello, Andrea del Castagno, Domenico Veneziano. Traduction de Jean Chuzeville. *With* 200 *full-page of reproductions of paintings in the National Gallery, London, Berlin and Fitzwilliam Museums, and private collections.* Imp. 8vo, original wrappers, uncut. In a marbled board slip case. Paris, 1927

Contains three detailed essays with biographical and critical notes, followed by an account of all the plates.

771. VENETIAN PAINTING. MARIO SALMI. Paolo Uccello, Andrea del Castagno, Domenico Veneziano. 200 *full-page reproductions of paintings in the National Gallery, London, Berlin and Fitzwilliam Museums, and private collections.* Text in Italian. Imp. 8vo, original pictorial boards. In a marbled board slip case. Roma [1935]

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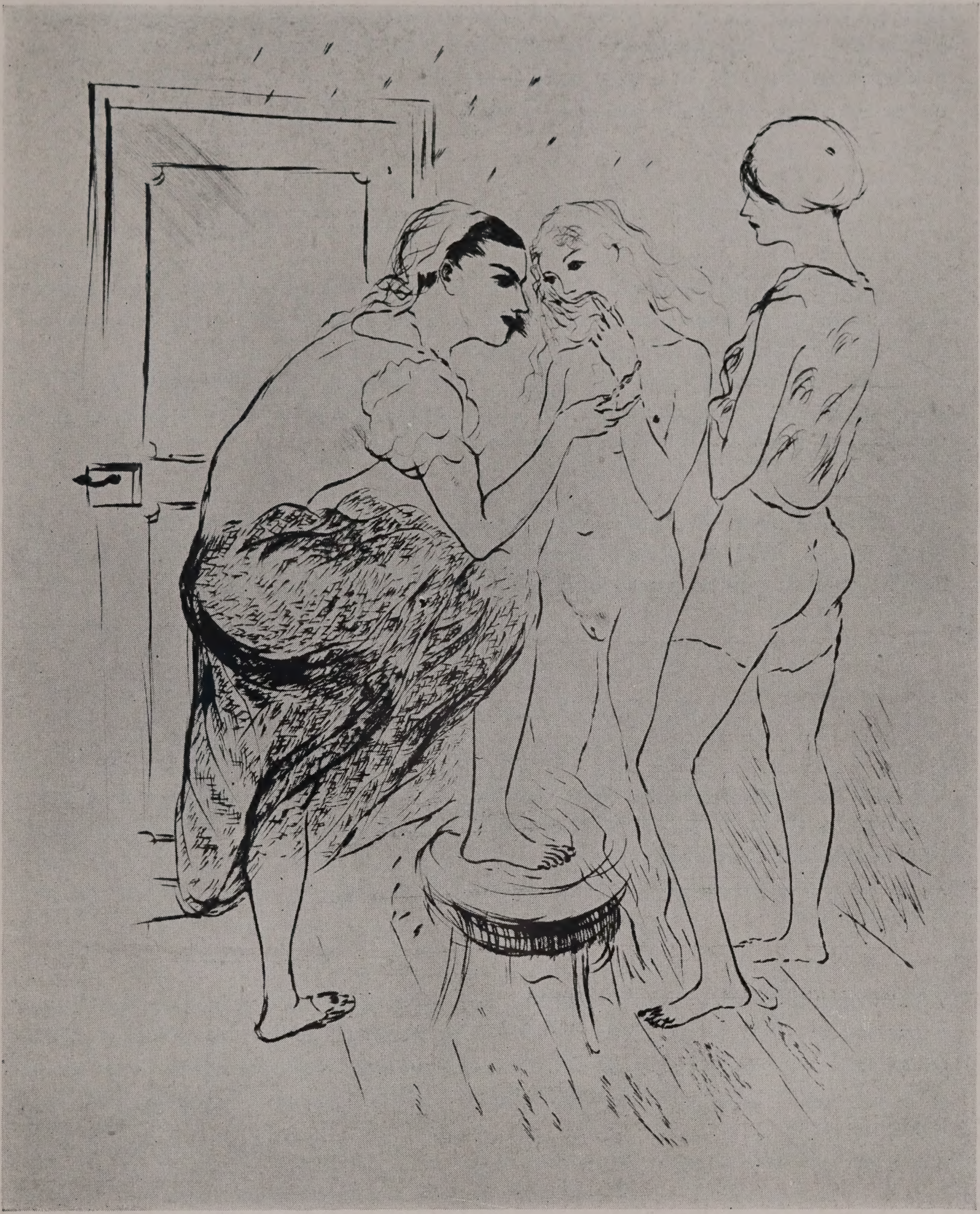

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